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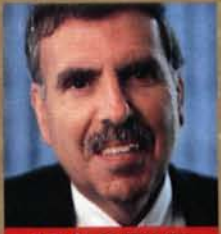
TV ANCHOR: $167,387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EDUCATOR: $195,000

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RADIO HOST: $6 MILLION

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YANKEE: $6 MILLION

ADWOMAN: $1.5 MILLION

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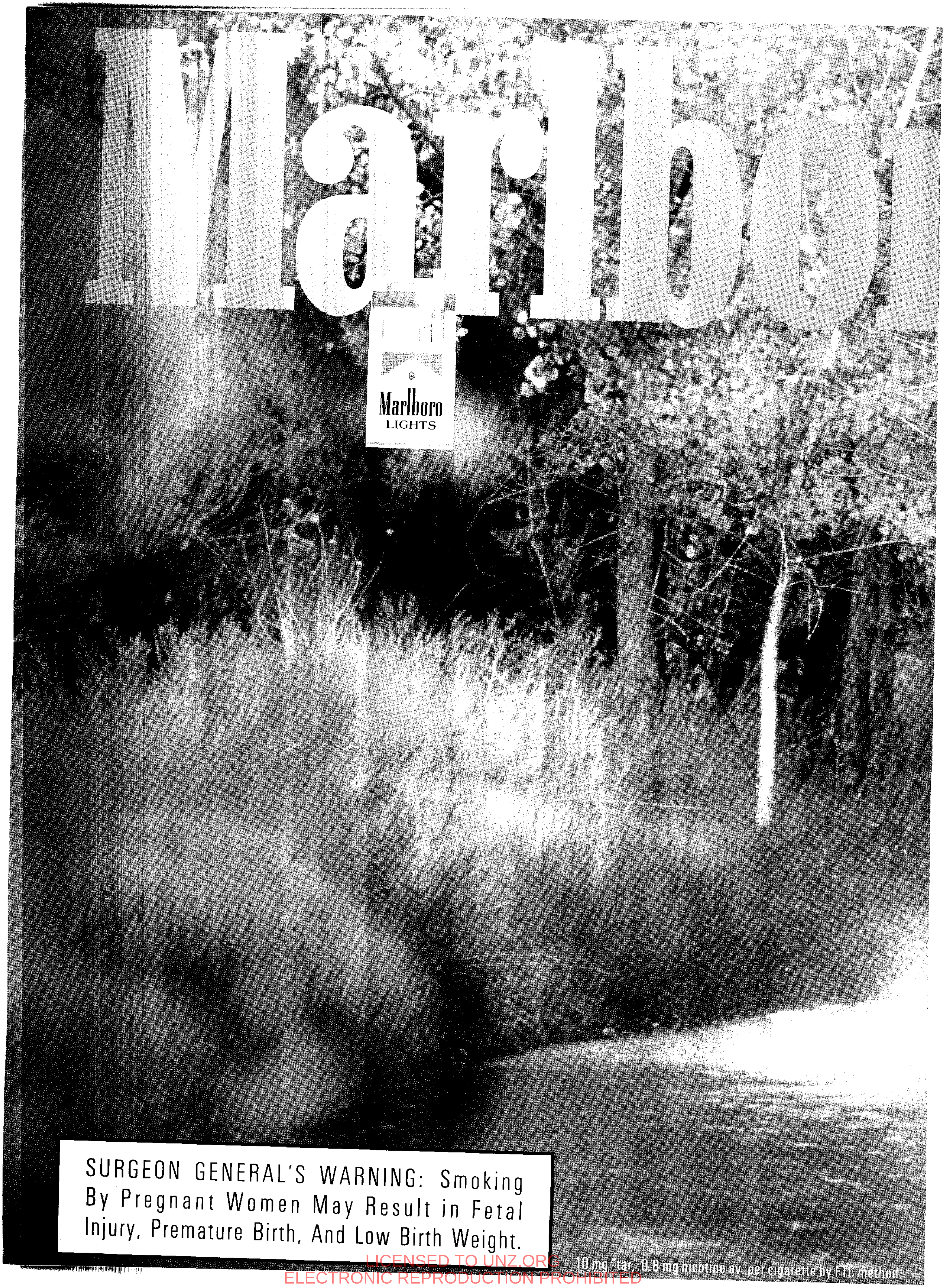
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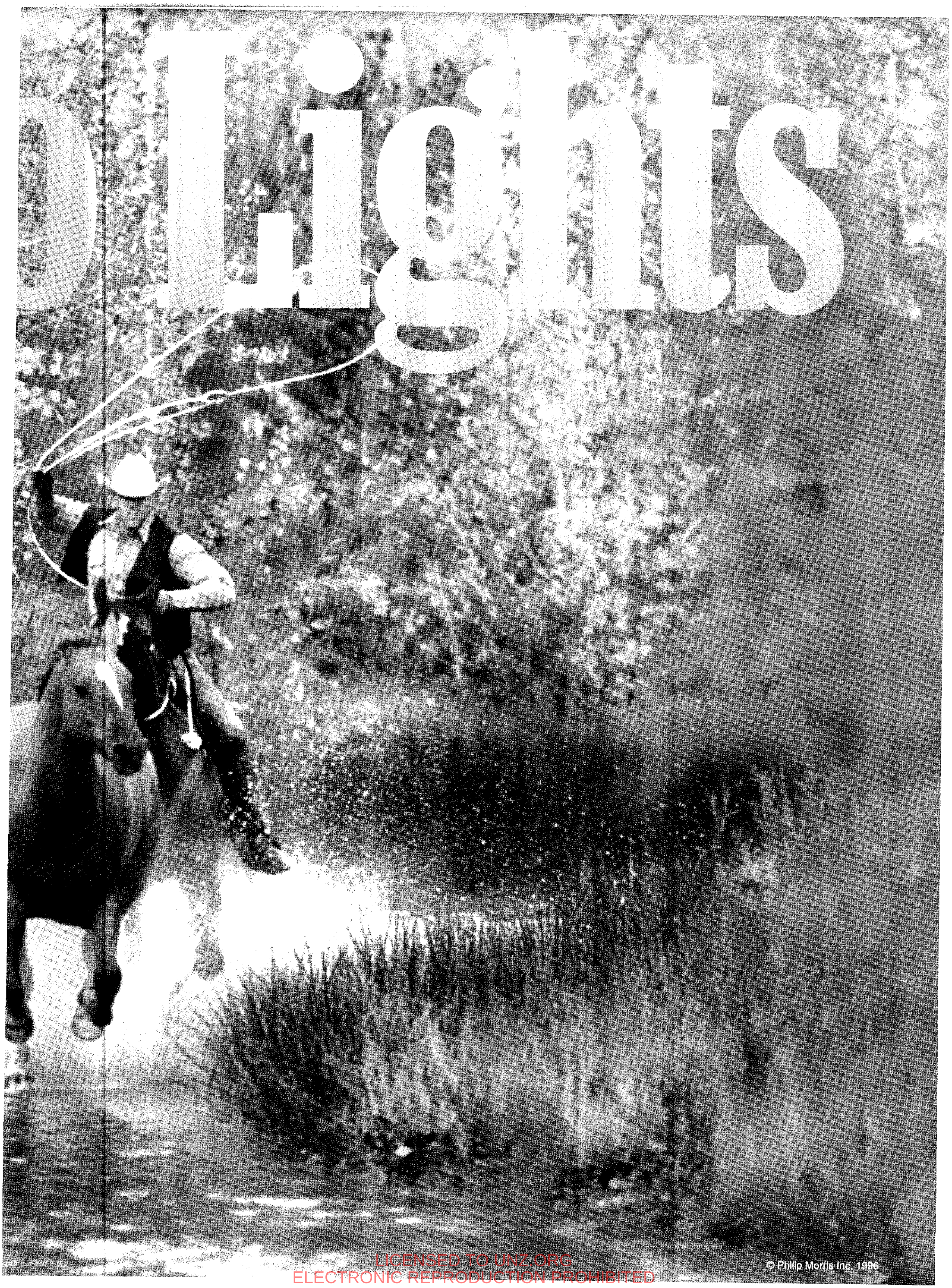

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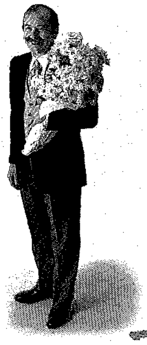
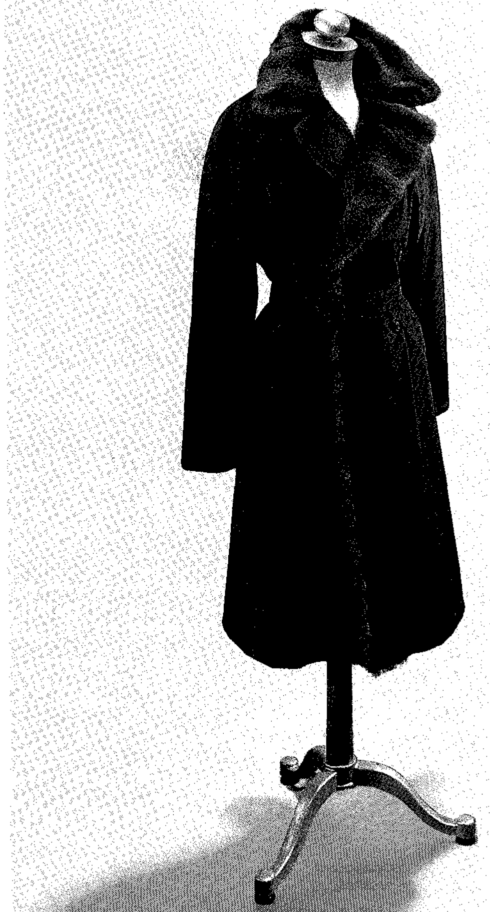
Our Kind of woman





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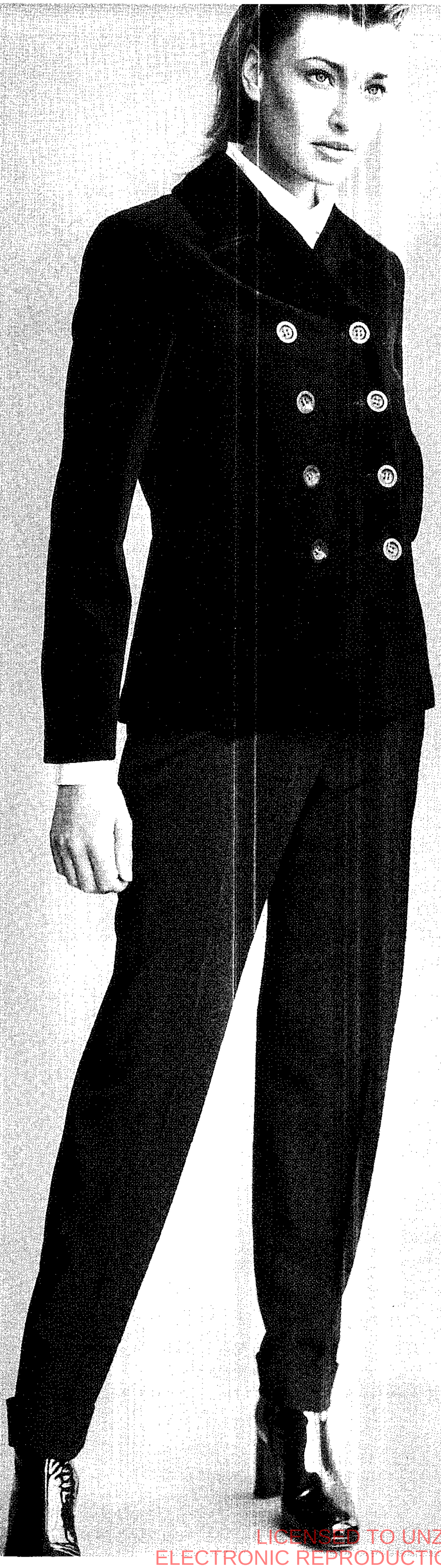

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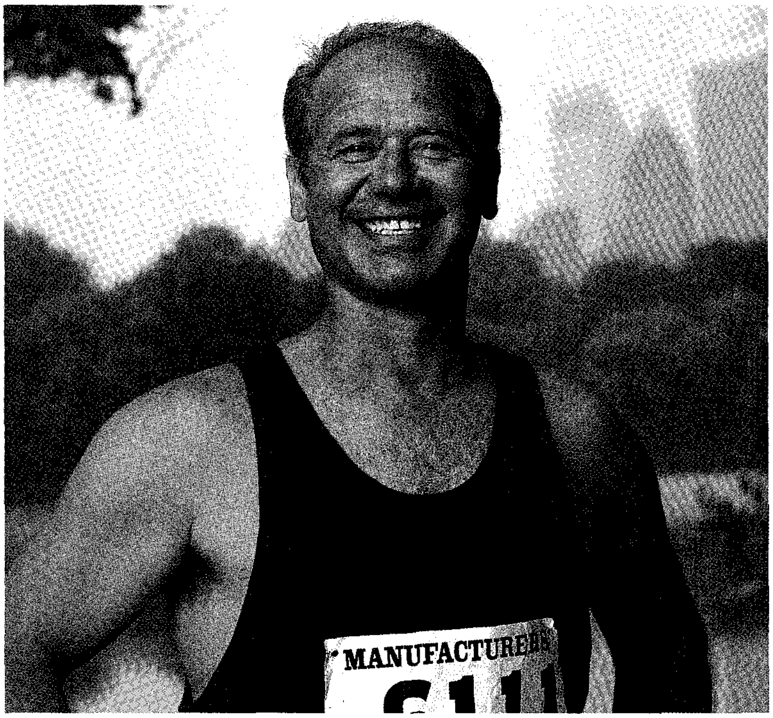

*Antonio Savino,
Mechanic A, Manhattan
Gas Operations,
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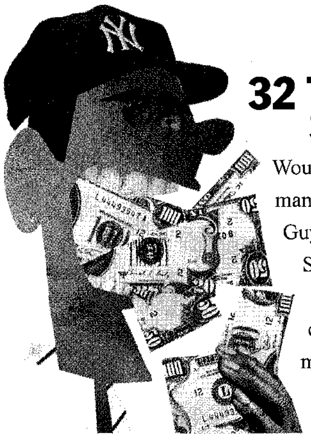
HARRY EVANS, PAGE 32



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Wouldn't you like to know what your doorman makes? What about the *real* Cable Guy? Or that guy who does hair wraps on St. Marks Place? Look no further: Our definitive survey peers into the wallets of the cabbie ($13,000), the councilman ($70,500), and the composer ($49,500)—among many others—to tell you who makes how much.

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By Mark Frankel

Today's Adoption Agency offers couples wanting children the family life of which they dream, matching them up with infants from overseas. That's the theory, anyway. The reality: a mixture of poor regulation and bungling that makes it highly unlikely that parents will ever see that bundle of joy on their doorstep. A personal account.

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By Alex Williams

Fifty years after Jackie Robinson broke baseball's color barrier, it is easy to forget the man behind the legend. In a new book of photographs, his widow, Rachel Robinson (who, against his wishes, started a career in medicine), shows us the real, complex Jackie: original trash-talker, gentle, devoted husband, proud defier of the status quo, but no less a legend.

48 Eye, Peretz

By Maureen Callahan

Jesse Peretz—son of *The New Republic's* Martin Peretz, former Lemonhead, current MTV golden boy—has used his great eye and discreet charm to make a series of award-winning videos and promos. Now he's graduated to his first feature film: Will his irono-cheesy style translate to the bigger screen?

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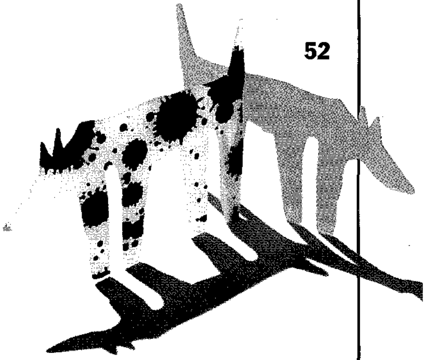

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SEPTEMBER 23, 1996—VOL. 29, NO. 37. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Cover: Right to left, top to bottom, photographs by Chris Sanders/Outline; David Allen/LGI; Frances M. Roberts; Andrew Goldberg; Timothy Greenfield-Sanders/Outline; M. Gerber/LGI; Frank Veronsky; AP/Wide World Photos; Andrew Goldberg; Deborah Feingold/Outline; Andrew Goldberg; Andrea Renault/Globe Photos; Michael Ferguson/Globe Photos; Laura Luongo/Outline; Richard B. Levine; Andrew Goldberg; Abraham Foxman photograph by AP/Wide World Photos.

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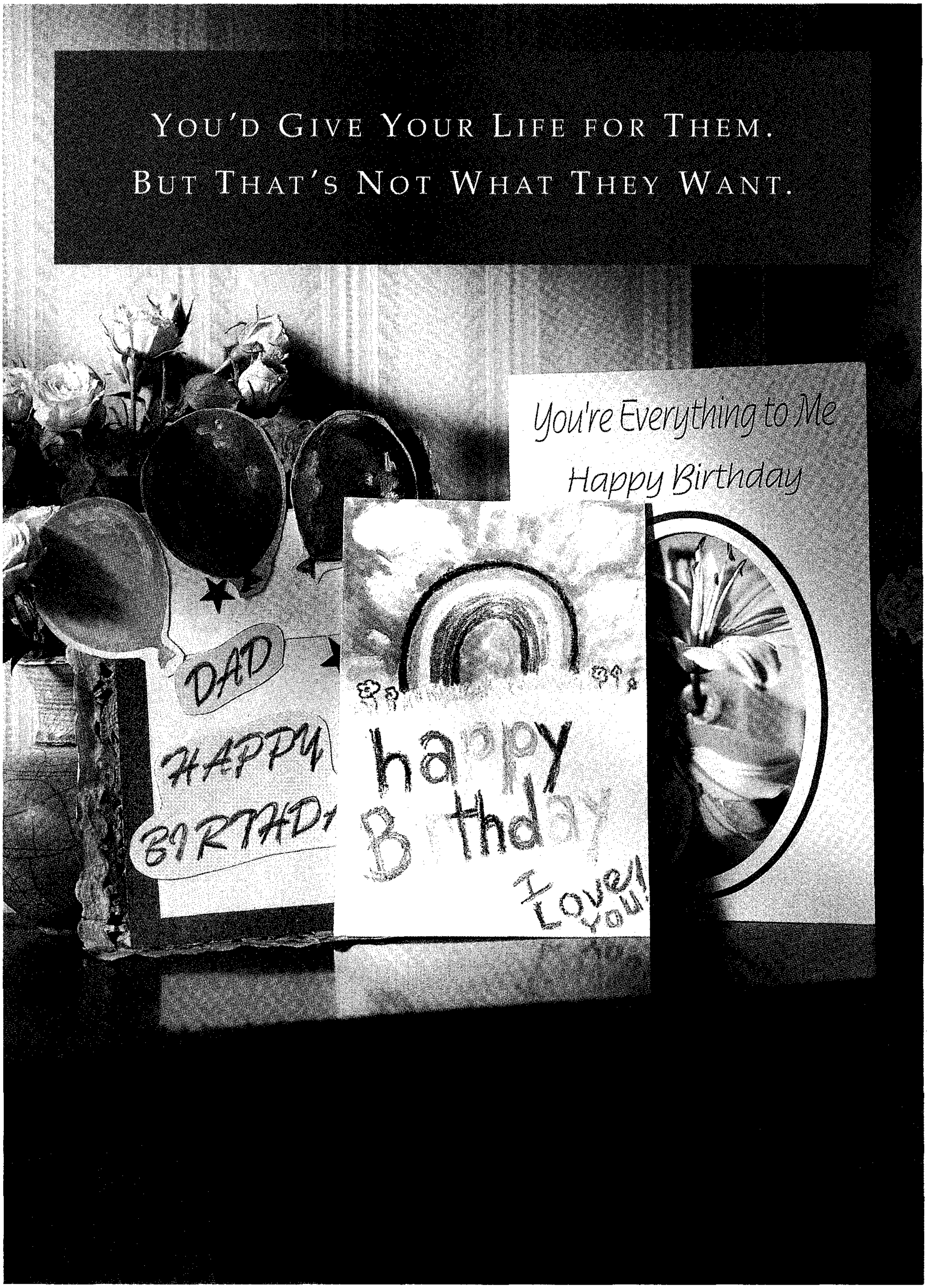
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Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. **Pravastatin should be administered to women of childbearing age only when such patients are highly unlikely to conceive and have been informed of the potential hazards.** If the patient becomes pregnant while taking this class of drug, therapy should be discontinued and the patient apprised of the potential hazard to the fetus. **WARNINGS: Liver Enzymes —** HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. Increases of serum transaminase (ALT, AST) values to more than 3 times the upper limit of normal occurring on 2 or more (not necessarily sequential) occasions have been reported in 1.3% of patients treated with pravastatin in the US over an average period of 18 months. These abnormalities were not associated with cholestasis and did not appear to be related to treatment duration. In those patients in whom these abnormalities were believed to be related to pravastatin and who were discontinued from therapy, the transaminase levels usually fell slowly to pretreatment levels. These biochemical findings are usually asymptomatic although worldwide experience indicates that anorexia, weakness, and/or abdominal pain may also be present in rare patients. **It is recommended that liver function tests be performed before the initiation of treatment, at 6 and 12 weeks after initiation of therapy or elevation in dose, and periodically thereafter (e.g., semiannually).** Patients who develop increased transaminase levels should be monitored with a second liver function evaluation to confirm the finding and be followed thereafter with frequent liver function tests until the abnormality(ies) return to normal. Should an increase in AST or ALT of three times the upper limit of normal or greater persist, withdrawal of pravastatin therapy is recommended. Active liver disease or unexplained transaminase elevations are contraindications to the use of pravastatin (see **CONTRAINDICATIONS**). Caution should be exercised when pravastatin is administered to patients with a history of liver disease or heavy alcohol ingestion (see **CLINICAL PHARMACOLOGY: Pharmacokinetics/Metabolism**). Such patients should be closely monitored, started at the lower end of the recommended dosing range, and titrated to the desired therapeutic effect. **Skeletal Muscle — Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with pravastatin and other drugs in this class.** Uncomplicated myalgia has also been reported in pravastatin-treated patients (see **ADVERSE REACTIONS**). Myopathy, defined as muscle aching or muscle weakness in conjunction with increases in creatine phosphokinase (CPK) values to greater than 10 times the upper normal limit, was rare ($< 0.1\%$) in pravastatin clinical trials. Myopathy should be considered in any patient with diffuse myalgias, muscle tenderness or weakness, and/or marked elevation of CPK. Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Pravastatin therapy should be discontinued if markedly elevated CPK levels occur or myopathy is diagnosed or suspected. Pravastatin therapy should also be temporarily withheld in any patient experiencing an acute or serious condition predisposing to the development of renal failure secondary to rhabdomyolysis, e.g., sepsis; hypotension; major surgery; trauma; severe metabolic, endocrine, or electrolyte disorders; or uncontrolled epilepsy.** The risk of myopathy during treatment with another HMG-CoA reductase inhibitor is increased with concurrent therapy with either erythromycin, cyclosporine, niacin, or fibrates. However, neither myopathy nor significant increases in CPK levels have been observed in three reports involving a total of 100 post-transplant patients (24 renal and 76 cardiac) treated for up to two years concurrently with pravastatin 10-40 mg and cyclosporine. Some of these patients also received other concomitant immunosuppressive therapies. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. Further, in clinical trials involving small numbers of patients who were treated concurrently with pravastatin and niacin, there were no reports of myopathy. Also, myopathy was not reported in a trial of combination pravastatin (40 mg/day) and gemfibrozil (1200 mg/day), although 4 of 75 patients on the combination showed marked CPK elevations versus one of 73 patients receiving placebo. There was a trend toward more frequent CPK elevations and patient withdrawals due to musculoskeletal symptoms in the group receiving combined treatment as compared with the groups receiving placebo, gemfibrozil, or pravastatin monotherapy (see **PRECAUTIONS: Drug Interactions**). **The use of fibrates alone may occasionally be associated with myopathy. The combined use of pravastatin and fibrates should be avoided unless the benefit of further alterations in lipid levels is likely to outweigh the increased risk of this drug combination. PRECAUTIONS: General —** Pravastatin may elevate creatinine phosphokinase and transaminase levels (see **ADVERSE REACTIONS**). This should be considered in the differential diagnosis of chest pain in a patient on therapy with pravastatin. *Homozygous Familial Hypercholesterolemia.* Pravastatin has not been evaluated in patients with rare homozygous familial hypercholesterolemia. In this group of patients, it has been reported that HMG-CoA reductase inhibitors are less effective because the patients lack functional LDL receptors. *Renal Insufficiency.* A single 20 mg oral dose of pravastatin was administered to 24 patients with varying degrees of renal impairment (as determined by creatinine clearance). No effect was observed on the pharmacokinetics of pravastatin or its 3α-hydroxy isomeric metabolite (SQ 31,906). A small increase was seen in mean AUC values and half-life ($t^1/_2$) for the inactive enzymatic ring hydroxylation metabolite (SQ 31,945). Given this small sample size, the dosage administered, and the degree of individual variability, patients with renal impairment who are receiving pravastatin should be closely monitored. **Information for Patients —** Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Drug Interactions —** *Immunosuppressive Drugs, Gemfibrozil, Niacin (Nicotinic Acid), Erythromycin:* See **WARNINGS: Skeletal Muscle**. *Antipyrine:* Since concomitant administration of pravastatin had no effect on the clearance of antipyrine, interactions with other drugs metabolized via the same hepatic cytochrome isozymes are not expected. *Cholestyramine/Colestipol:* Concomitant administration resulted in an approximately 40 to 50% decrease in the mean AUC of pravastatin. However, when pravastatin was administered 1 hour before or 4 hours after cholestyramine or 1 hour before colestipol and a standard meal, there was no clinically significant decrease in bioavailability or therapeutic effect. (See **DOSAGE AND ADMINISTRATION: Concomitant Therapy**.) *Warfarin:* In a study involving 10 healthy male subjects given pravastatin and warfarin concomitantly for 6 days, bioavailability parameters at steady state for pravastatin (parent compound) were not altered. Pravastatin did not alter the plasma protein-binding of warfarin. Concomitant dosing did increase the AUC and Cmax of warfarin but did not produce any changes in its anticoagulant action (i.e., no increase was seen in mean prothrombin time after 6 days of concomitant therapy). However, bleeding and extreme prolongation of prothrombin time has been reported with another drug in this class. Patients receiving warfarin-type anticoagulants should have their prothrombin times closely monitored when pravastatin is initiated or the dosage of pravastatin is changed. *Cimetidine:* The $AUC_{0-12\,hr}$ for pravastatin when given with cimetidine was not significantly different from the AUC for pravastatin when given alone. A significant difference was observed between the AUC's for pravastatin when given with cimetidine compared to when administered with antacid. *Digoxin:* In a crossover trial involving 18 healthy male subjects given pravastatin and digoxin concurrently for 9 days, the bioavailability parameters of digoxin were not affected. The AUC of pravastatin tended to increase, but the overall bioavailability of pravastatin plus its metabolites SQ 31,906 and SQ 31,945 was not altered. *Cyclosporine:* Some investigators have measured cyclosporine levels in patients on pravastatin, and to date, these results indicate no clinically meaningful elevations in cyclosporine levels. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. *Gemfibrozil:* In a crossover study in 20 healthy male volunteers given concomitant single doses of pravastatin and gemfibrozil, there was a significant decrease in urinary excretion and protein binding of pravastatin. In addition, there was a significant increase in AUC, Cmax, and Tmax for the pravastatin metabolite SQ 31,906. Combination therapy with pravastatin and gemfibrozil is generally not recommended. In interaction studies with *aspirin, antacids* (1 hour prior to PRAVACHOL), *cimetidine, nicotinic acid,* or *probucol,* no statistically significant differences in bioavailability were seen when PRAVACHOL (pravastatin sodium) was administered. *Other Drugs:* During clinical trials, no noticeable drug interactions were reported when PRAVACHOL was added to: diuretics, antihypertensives, digitalis, ACE inhibitors, calcium channel blockers, beta-blockers, or nitroglycerin. **Endocrine Function —** HMG-CoA reductase inhibitors interfere with cholesterol synthesis and lower circulating cholesterol levels and, as such, might theoretically blunt adrenal or gonadal steroid hormone production. Results of clinical trials with pravastatin in males and post-menopausal females were inconsistent with regard to possible effects of the drug on basal steroid hormone levels. In a study of 21 males, the mean testosterone response to human chorionic gonadotropin was significantly reduced ($p < 0.004$) after 16 weeks of treatment with 40 mg of pravastatin. However, the percentage of patients showing a $\geq 50\%$ rise in plasma testosterone after human chorionic gonadotropin stimulation did not change significantly after therapy in these patients. The effects of HMG-CoA reductase inhibitors on spermatogenesis and fertility have not been studied in adequate numbers of patients. The effects, if any, of pravastatin on the pituitary-gonadal axis in pre-menopausal females are unknown. Patients treated with pravastatin who display clinical evidence of endocrine dysfunction should be evaluated appropriately. Caution should also be exercised if an HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered to patients also receiving other drugs (e.g., ketoconazole, spironolactone, cimetidine) that may diminish the levels or activity of steroid hormones. **CNS Toxicity —** CNS vascular lesions, characterized by perivascular hemorrhage and edema and mononuclear cell infiltration of perivascular spaces, were seen in dogs treated with pravastatin at a dose of 25 mg/kg/day, a dose that produced a plasma drug level about 50 times higher than the mean drug level in humans taking 40 mg/day. Similar CNS vascular lesions have been observed with several other drugs in this class. A chemically similar drug in this class produced optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in clinically normal dogs in a dose-dependent fashion starting at 60 mg/kg/day, a dose that produced mean plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose (as measured by total enzyme inhibitory activity). This same drug also produced vestibulocochlear Wallerian-like degeneration and retinal ganglion cell chromatolysis in dogs treated for 14 weeks at 180 mg/kg/day, a dose which resulted in a mean plasma drug level similar to that seen with the 60 mg/kg/day dose. **Carcinogenesis, Mutagenesis, Impairment of Fertility —** In a 2-year study in rats fed pravastatin at doses of 10, 30, or 100 mg/kg body weight, there was an increased incidence of hepatocellular carcinomas in males at the highest dose ($p < 0.01$). Although rats were given up to 125 times the human dose (HD) on a mg/kg body weight basis, serum drug levels were only 6 to 10 times higher than those measured in humans given 40 mg pravastatin as measured by AUC. The oral administration of 10, 30, or 100 mg/kg (producing plasma drug levels approximately 0.5 to 5.0 times the human drug levels at 40 mg) of pravastatin to mice for 22 months resulted in a statistically significant increase in the incidence of malignant lymphomas in treated females when all treatment groups were pooled and compared to controls ($p < 0.05$). The incidence was not dose-related and male mice were not affected. A chemically similar drug in this class was administered to mice for 72 weeks at 25, 100, and 400 mg/kg body weight, which resulted in mean serum drug levels approximately 3, 15, and 33 times higher than the mean human serum drug concentration (as total inhibitory activity) after a 40 mg oral dose. Liver carcinomas were significantly increased in high-dose females and mid- and high-dose males, with a maximum incidence of 90 percent in males. The incidence of adenomas of the liver was significantly increased in mid- and high-dose females. Drug treatment also significantly increased the incidence of lung adenomas in mid- and high-dose males and females. Adenomas of the eye Harderian gland (a gland of the eye of rodents) were significantly higher in high-dose mice than in controls. No evidence of mutagenicity was observed *in vitro*, with or without rat-liver metabolic activation, in the following studies: microbial mutagen tests, using mutant strains of *Salmonella typhimurium* or *Escherichia coli*; a forward mutation assay in L5178Y TK +/- mouse lymphoma cells; a chromosomal aberration test in hamster cells; and a gene conversion assay using *Saccharomyces cerevisiae*. In addition, there was no evidence of mutagenicity in either a dominant lethal test in mice or a micronucleus test in mice. In a study in rats, with daily doses up to 500 mg/kg, pravastatin did not produce any adverse effects on fertility or general reproductive performance. However, in a study with another HMG-CoA reductase inhibitor, there was decreased fertility in male rats treated for 34 weeks at 25 mg/kg body weight, although this effect was not observed in a subsequent fertility study when this same dose was administered for 11 weeks (the entire cycle of spermatogenesis, including epididymal maturation). In rats treated with this same reductase inhibitor at 180 mg/kg/day, seminiferous tubule degeneration (necrosis and loss of spermatogenic epithelium) was observed. Although not seen with pravastatin, two similar drugs in this class caused drug-related testicular atrophy, decreased spermatogenesis, spermatocytic degeneration, and giant cell formation in dogs. The clinical significance of these findings is unclear. **Pregnancy: Pregnancy Category X. —** See **CONTRAINDICATIONS.** Safety in pregnant women has not been established. Pravastatin was not teratogenic in rats at doses up to 1000 mg/kg daily or in rabbits at doses of up to 50 mg/kg daily. These doses resulted in 20x (rabbit) or 240x (rat) the human exposure based on surface area (mg/meter^2). However, in studies with another HMG-CoA reductase inhibitor, skeletal malformations were observed in rats and mice. There has been one report of severe congenital bony deformity, tracheo-esophageal fistula, and anal atresia (Vater association) in a baby born to a woman who took another HMG-CoA reductase inhibitor with dextroamphetamine sulfate during the first trimester of pregnancy. PRAVACHOL (pravastatin sodium) should be administered to women of child-bearing potential only when such patients are highly unlikely to conceive and have been informed of the potential hazards. If the woman becomes pregnant while taking PRAVACHOL (pravastatin sodium), it should be discontinued and the patient advised again as to the potential hazards to the fetus. **Nursing Mothers —** A small amount of pravastatin is excreted in human breast milk. Because of the potential for serious adverse reactions in nursing infants, women taking PRAVACHOL should not nurse (see **CONTRAINDICATIONS**). **Pediatric Use —** Safety and effectiveness in individuals less than 18 years old have not been established. Hence, treatment in patients less than 18 years old is not recommended at this time. **ADVERSE REACTIONS:** Pravastatin is generally well tolerated; adverse reactions have usually been mild and transient. In 4-month long placebo-controlled trials, 1.7% of pravastatin-treated patients and 1.2% of placebo-treated patients were discontinued from treatment because of adverse experiences attributed to study drug therapy; this difference was not statistically significant. In long-term studies, the most common reasons for discontinuation were asymptomatic serum transaminase increases and mild, non-specific gastrointestinal complaints. During clinical trials the overall incidence of adverse events in the elderly was not different from the incidence observed in younger patients. **Adverse Clinical Events —** All adverse clinical events (regardless of attribution) reported in more than 2% of pravastatin-treated patients in the placebo-controlled trials are identified in the table below; also shown are the percentages of patients in whom these medical events were believed to be related or possibly related to the drug:

	All Events		**Events Attributed to Study Drug**	
Body System/Event	**Pravastatin (N = 900) %**	**Placebo (N = 411) %**	**Pravastatin (N = 900) %**	**Placebo (N = 411) %**
Cardiovascular				
Cardiac Chest Pain	4.0	3.4	0.1	0.0
Dermatologic Rash	4.0*	1.1	1.3	0.9
Gastrointestinal				
Nausea/Vomiting	7.3	7.1	2.9	3.4
Diarrhea	6.2	5.6	2.0	1.9
Abdominal Pain	5.4	6.9	2.0	3.9
Constipation	4.0	7.1	2.4	5.1
Flatulence	3.3	3.6	2.7	3.4
Heartburn	2.9	1.9	2.0	0.7
General				
Fatigue	3.8	3.4	1.9	1.0
Chest Pain	3.7	1.9	0.3	0.2
Influenza	2.4*	0.7	0.0	0.0
Musculoskeletal				
Localized Pain	10.0	9.0	1.4	1.5
Myalgia	2.7	1.0	0.6	0.0
Nervous System				
Headache	6.2	3.9	1.7*	0.2
Dizziness	3.3	3.2	1.0	0.5
Renal/Genitourinary				
Urinary Abnormality	2.4	2.9	0.7	1.2
Respiratory				
Common Cold	7.0	6.3	0.0	0.0
Rhinitis	4.0	4.1	0.1	0.0
Cough	2.6	1.7	0.1	0.0

*Statistically significantly different from placebo.

In the Pravastatin Primary Prevention Study (West of Scotland Coronary Prevention Study) (see **CLINICAL PHARMACOLOGY: Clinical Studies**) involving 6595 patients treated with PRAVACHOL (pravastatin sodium) ($N = 3302$) or placebo ($n = 3293$) the adverse event profile in the pravastatin group was comparable to that of the placebo group over the median 4.8 years of the study. The following effects have been reported with drugs in this class; not all the effects listed below have necessarily been associated with pravastatin therapy: *Skeletal:* myopathy, rhabdomyolysis, arthralgia. *Neurological:* dysfunction of certain cranial nerves (including alteration of taste, impairment of extra-ocular movement, facial paresis), tremor, vertigo, memory loss, paresthesia, peripheral neuropathy, peripheral nerve palsy, anxiety, insomnia, depression. *Hypersensitivity Reactions:* An apparent hypersensitivity syndrome has been reported rarely which has included one or more of the following features: anaphylaxis, angioedema, lupus erythematous-like syndrome, polymyalgia rheumatica, dermatomyositis, vasculitis, purpura, thrombocytopenia, leukopenia, hemolytic anemia, positive ANA, ESR increase, eosinophilia, arthritis, arthralgia, urticaria, asthenia, photosensitivity, fever, chills, flushing, malaise, dyspnea, toxic epidermal necrolysis, erythema multiforme, including Stevens-Johnson syndrome. *Gastrointestinal:* pancreatitis, hepatitis, including chronic active hepatitis, cholestatic jaundice, fatty change in liver, and, rarely, cirrhosis, fulminant hepatic necrosis, and hepatoma; anorexia, vomiting. *Skin:* alopecia, pruritus. A variety of skin changes (e.g., nodules, discoloration, dryness of skin/mucous membranes, changes to hair/nails) have been reported. *Reproductive:* gynecomastia, loss of libido, erectile dysfunction. *Eye:* progression of cataracts (lens opacities), ophthalmoplegia. *Laboratory Abnormalities*: elevated transaminases, alkaline phosphatase, and bilirubin; thyroid function abnormalities. **Laboratory Test Abnormalities —** Increases in serum transaminase (ALT, AST) values and CPK have been observed (see **WARNINGS**). Transient, asymptomatic eosinophilia has been reported. Eosinophil counts usually returned to normal despite continued therapy. Anemia, thrombocytopenia, and leukopenia have been reported with HMG-CoA reductase inhibitors. **Concomitant Therapy —** Pravastatin has been administered concurrently with cholestyramine, colestipol, nicotinic acid, probucol and gemfibrozil. Preliminary data suggest that the addition of either probucol or gemfibrozil to therapy with lovastatin or pravastatin is **not** associated with greater reduction in LDL-cholesterol than that achieved with lovastatin or pravastatin alone. No adverse reactions unique to the combination or in addition to those previously reported for each drug alone have been reported. Myopathy and rhabdomyolysis (with or without acute renal failure) have been reported when another HMG-CoA reductase inhibitor was used in combination with immunosuppressive drugs, gemfibrozil, erythromycin, or lipid-lowering doses of nicotinic acid. Concomitant therapy with HMG-CoA reductase inhibitors and these agents is generally not recommended. (See **WARNINGS: Skeletal Muscle** and **PRECAUTIONS: Drug Interactions.**) **OVERDOSAGE:** To date, there are two reported cases of overdosage with pravastatin, both of which were asymptomatic and not associated with clinical laboratory abnormalities. If an overdose occurs, it should be treated symptomatically and supportive measures should be instituted as required.

CAUTION: Federal (USA) law prohibits dispensing without prescription.

Consult package insert before prescribing PRAVACHOL® (pravastatin sodium).

Revised July 1996
D3-B001-7-96

J4-538D

No Place Like Home

Don't blame the victims for New York's homelessness problem; soccer fans of all colors; CPW's golden childhood; let's review: can the Dole campaign be saved?

WHILE PETER HELLMAN ["The Homeless Mess," September 2] is right that there are no easy fixes to the problem of homelessness in New York City, he seems to have swallowed whole the administration's spin that the problem with the Emergency Assistance Unit is that many people were lying to get into the filthy and degrading EAU. His stories about women with big bank accounts and cell phones being driven there in fancy cars were positively Reaganish in their misleading anecdotage.

I saw a very different situation when I twice visited the Emergency Assistance Unit—mothers with infants standing in the cold seeking help, hundreds of women and children sleeping on the floor for days on end. These were desperate, not conniving, people.

Our two studies of the EAU confirm that the system is broken—not because people are abusing it (as some no doubt are) but because the Giuliani administration seems more intent on depopulating the EAU to comply with a court order than on assisting these families in crisis. And until we successfully objected, City Hall was actually going to assess and assign women in homeless families to workfare. Workfare *is* a desirable policy—but for those 97 percent of recipients in stable housing, not the 3 percent of homeless mothers in shelters.

The blame-the-poor approach accomplishes nothing and costs taxpayers a lot. In July, there were 5,756 families in the shelter system, at an average cost of $3,000 a month. Why not spend the money more creatively, as some counties outside the city have done, by using the city's share of these funds to provide housing subsidies? Why not require job-training and child-rearing programs for people who seek housing?

Peter Hellman may be convinced that the EAU is an easy night on the way to prosperity. But people who have visited the EAU and have spoken to the city's homeless know that no one in his or her right mind would try to sneak into that hell on 151st Street unless he or she had nowhere else to turn.

Mark Green
Public Advocate
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999. Please include a daytime phone number.*

CPW Remembered

CHRISTOPHER MASON'S ARTICLE ABOUT Central Park West apartments in your August 26 issue was of particular interest to me, as I lived in the Langham from 1927 until 1945, aged 5 to 23. When my family moved in, in 1927, the price was high for that era—$600 per month—but with the Depression, it dropped to $150.

We had eleven huge rooms with twelve-foot ceilings and parquet floors, crystal chandeliers, and mahogany sliding doors. I learned every sport, from horseback riding to skiing to ice skating, in Central Park. My favorite spot indoors was sitting on the radiator-warmed window seats overlooking Central Park, watching the golden reflection of the setting sun on the windows of the buildings on Fifth Avenue.

The Langham was built shortly after the Dakota, before the turn of the century, and had a carriage entrance in the back. We watched the Macy's parade go right by our windows, and in that era, it was lunchtime when my dad carved the turkey. What a wonderful place to grow up!

Barbara Gallant
GAINESVILLE, FLA.

America's Game

AS A SOCCER FAN TRYING TO SUPPORT MLS, I am amazed that many people want to make the sport "American," thereby more attractive to the "station-wagon Bergen County set" ["Sports: We Aren't the World," by Adam Lehner, August 26]. The league's biggest problem is just that: Why can't Americans accept the fact that other nations have the edge on us in this sport? Instead of learning from foreign players, we insist on using substandard American players who look ridiculous. If MLS has limits on the number of foreigners allowed to play on its teams, then our players should at least stop challenging the foreign masters of the game like Roberto Donadoni and Carlos Valderamma and start asking them for some advice. MLS could find far better players in the parks than those playing on our teams. Open the gates, let these masters play, and let their fans samba as much as they want. In a few years, American players will have earned their right to play. There's a reason why this is the No. 1 sport in the world, and if we're patient, we might learn it.

Michele Cardona
ELMHURST, N.Y.

First Licks

IN YOUR SEPTEMBER 9 "FALL PREVIEW" ISSUE, the "Front Page" attack on our First Lady was vicious and stupid ["Gotham: Stepford First Wife"]. The writer even complains that Hillary's hair was perfect. No one could make that complaint about Susan Sontag, quoted above the article, who is about as relevant to the nineties as the Edsel.

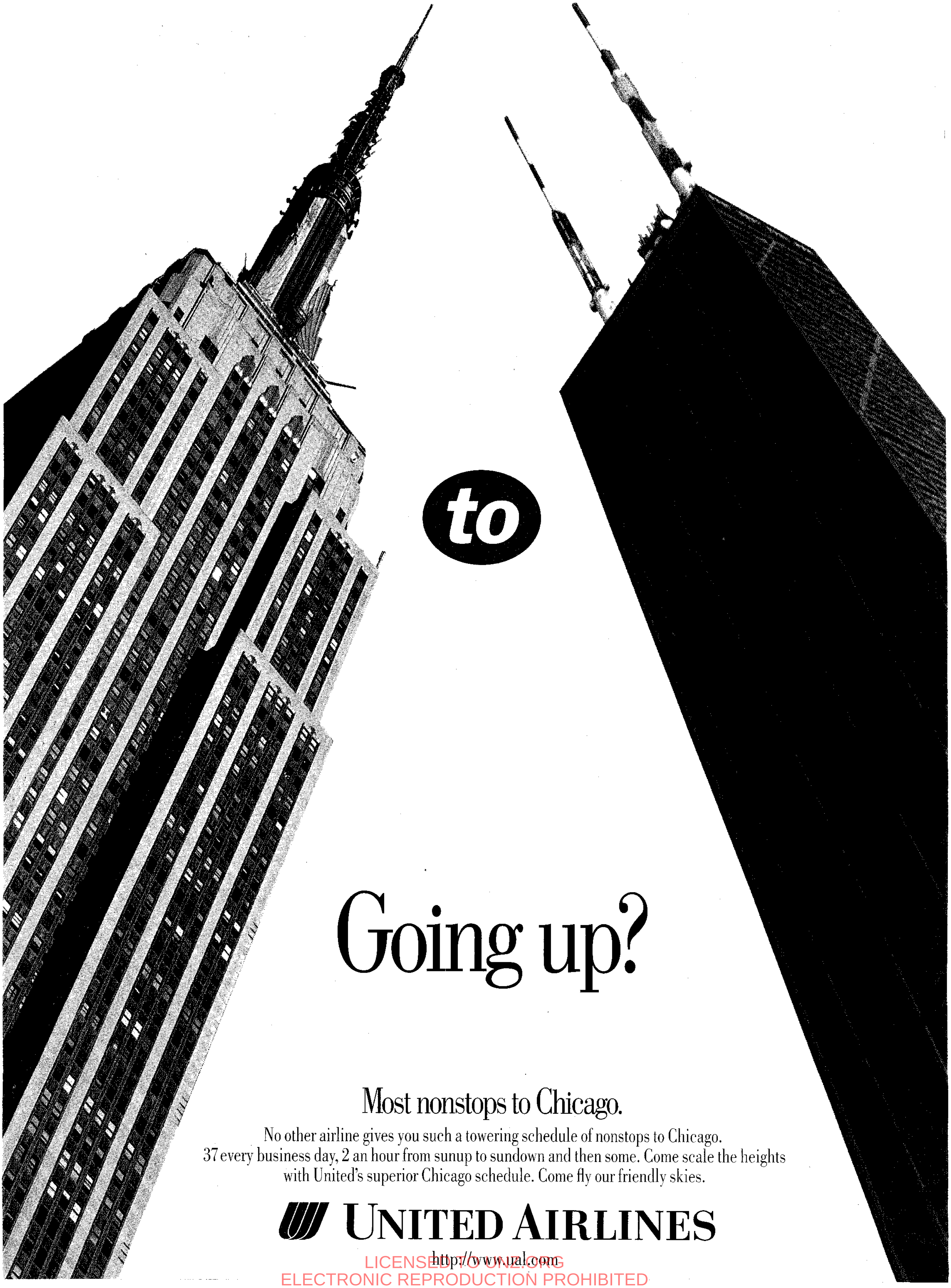
Jo G. Borys
COHOES, N.Y.

Nap Time

I KNOW, I KNOW, WE CONSERVATIVES ARE just supposed to stand in awe of the liberal press, but you made a clumsy attempt at slanted humor by printing the most insulting photograph I have ever seen of an American presidential candidate [cover, August 19]. The photograph was in poor taste and should not have appeared on the cover of a magazine that supposedly reports unbiased news and, at times, political satire. Follow-up polls, pundits, and media all acknowledged that the Republican convention gave a boost to Dole's candidacy. Didn't you watch the convention?

William Tracy
PALM BEACH, FLA.

Correction In the "Fall Preview" classical-music critic's picks (September 9), the opening dates for two Metropolitan Opera productions were incorrect. *Andrea Chénier* opens on September 30; *Fedora* opens on October 5.



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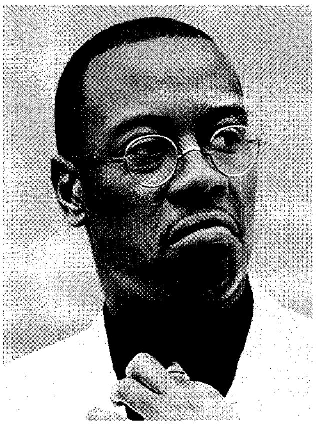
BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

MOTOWN: A JONES FOR QUINCY?

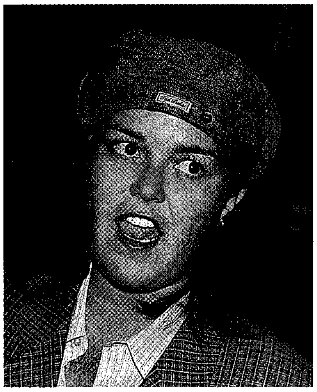
Are the honchos at Polygram getting ready to dis Motown president **Andre Harrell**? Industry insiders are buzzing that Polygram, which owns Motown, has been talking to megaproducer **Quincy Jones** about taking the helm at the legendary company to oversee Harrell. The former head of MCA's Uptown Records, who discovered such platinum acts as **Mary J. Blige** and **Heavy D** while there, Harrell has produced little more than a string of self-aggrandizing ads featuring himself smoking a cigar since he took over Motown last October. "The company is sluggish, and they have a spotty record right now," reports a prominent industry chronicler. "Andre spent a lot of money on the new ad campaign and hired a lot of A&R guys with hefty salaries. But judging from chart performance and sales, he's got to do a lot better." Just last month, Polygram president Robert Ames reiterated that the label retains "complete confidence" in Harrell. Says a well-placed source, "Whenever you have to start issuing statements like that, you know there's a problem. [Polygram chairman **Alain**] **Levy** regrets ever hiring this kid." But one music scribe warns, "Don't count Andre out yet. He's shown that he's capable of creating hits." Harrell did not return calls. A Jones spokesman dismisses the takeover as "speculation."



Andre Harrell:
Dropping off the charts

EVERYTHING'S NOT SO ROSY FOR ROSIE

Rosie O'Donnell doesn't *always* get what she wants. The talk-show host just lost her head writer, **Randy Cohen**—even though she went to the mat to keep him. The well-regarded Cohen, a longtime *Letterman* veteran, originally signed a three-month deal with Rosie's start-up talk show, which was a runaway hit by the time he had to renegotiate his contract. Sources say a deal memo was typed up that would have guaranteed Cohen's services on *The Rosie O'Donnell Show* through the end of next season, but it was never signed by higher-ups at Warner Bros.' Telepictures, which produces the show. Seems that **Jim Paratore,** who runs the company, insisted on a long-term contract for the writer, but Cohen demanded a short-term deal. "You can't run a show on a short-term basis, especially when you have a hit," says one insider, pointing out that Warner Bros. just had a tense contract standoff with the cast of *Friends*. Another source insists that O'Donnell was so happy with Cohen that she had agreed to let him work on outside projects. "I can tell you that Rosie and Randy could not be on better terms," says the source. But her bosses remain adamant. "We needed a full-time guy," says a spokeswoman for the show. "We offered him a deal, and he turned us down."



Rosie O'Donnell:
Written off

READY, BESSETTE . . . *GO?*

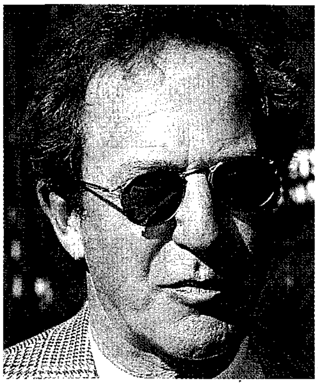
Is JFK Jr. finally getting hitched? Friends of **John F. Kennedy Jr.** and his girlfriend **Carolyn Bessette** say the couple is planning a secret wedding for the end of this month, though the privacy-obsessed John refuses to divulge the date and place even to family members. Despite press reports that the couple has separated—they haven't been seen together all summer—friends say the dueling duo *did* spend time together in Hyannis at the end of August. "There are not many relationships more volatile than theirs," sighs one Kennedy crony. "At any moment, it could go either way." Meanwhile, in his time off from Bessette, the *George* editor has become something of a neighborhood activist. Kennedy is furious that a new six-screen theater is being planned just across the street from his TriBeCa loft. Fearful that the theater will draw unwelcome traffic to the area, Kennedy personally lobbied Landmarks commissioner **Jennifer Raab** and rallied several groups to the cause, including the Municipal Arts Society, in which his mother played a prominent role. "All these women who usually don't bother with this sort of thing are writing letters," says one source. "John is reeling in the old-girl network."

JFK Jr.: Ineligible?

SCHWEITZER STIFFS THE THREE TENORS

"No good deed goes unpunished" is a maxim that philanthropist **Beth Kummerfeld** is learning all too well. Last year, the Albert Schweitzer Institute for the Humanities, which Kummerfeld advises, agreed to buy 920 VIP tickets, at $1,050 apiece, for the Three Tenors concert at Giants Stadium. The idea was to create a tony benefit for the nonprofit organization. Instead, the institute found itself unable to sell most of the tickets, at $2,500 a piece, for the Saturday-night benefit in New Jersey, and wound up giving away many of them to inner-city kids—all this after Kummerfeld signed a personal guarantee for the $668,758 that the institute still owed the German-based concert promoters. Now those promoters are suing her for the money, charging in court papers that "her word of honor proved to be as worthless as her written guarantee." Incensed, Kummerfeld

Photographs: clockwise from top right, Gerardo Somoza/Outline; Geoffroy de Boismenu/Outline; David Allen/LGI.



Zuckerman:
Artful lover

ZUCKERMAN GETS A MARLA OF HIS OWN

News that **Mort Zuckerman** has a new girlfriend would normally be relegated to the *What? Not this again* category. But his latest love interest—**Marla Prather,** of Washington, D.C.—is said to be the real thing for the perennial bachelor. Prather, a longtime curator at the National Gallery, has it all: beauty (a strawberry blonde, with long, cascading hair; tall and thin; exactly 40), brains (a former Ph.D. candidate at Columbia), and breeding. Friends and colleagues describe the never-married Marla as "enormously gifted," "gorgeous," and even "a good feminist," presumably the type of gal **Gloria Steinem,** one of Zuckerman's many exes, would be proud to know. Prather's professional coming-out was 1994's successful De Kooning exhibit, which she co-curated. Now she's about to become the acting head of the National Gallery's Twentieth-Century Art department, and at least one source inside the museum says she's got a good shot at landing the top job. Prather worked her way up, beginning as a research assistant at the National ten years ago. Living in different cities won't be a problem. The *Daily News* owner has been hinting he'll be turning up more regularly in Washington, and Prather has been in New York putting together an upcoming Calder retrospective. The tightlipped couple attended the U.S. Open together this month.

Barbra Streisand:
Sour grapes

is taking the offensive, railing against "fast-speaking, smart, out-of-town promoters [who] seem to have made millions off naïve social workers." **Raymond Heslin,** the promoters' attorney, says he personally arranged special parking passes and Cristal champagne for the Schweitzer VIPs the night of the concert. "We couldn't even get water," Kummerfeld snaps, although she admits that *some* champagne was, in fact, available in "a very remote corner—no one knew where it was."

YENTL WINES; PEROT POPS BACK

FREE MASON: **Alice Mason** insists that she's not a "club-type person." Even though she was one of the first women allowed into the ritzy Metropolitan Club, she claims she hasn't been there in years. So the upscale real-estate agent was a bit surprised to get a call from *New York* last week asking about $1,136.69 in back dues that she owed the club—a debt that was embarrassingly blazoned on a big bulletin board at the club's exclusive East 60th Street townhouse. Mason promptly called the Metropolitan Club back and paid off her debt on the phone, using her American Express card. "They never called me once," says Mason, who feels like "a victim" in this case. The Metropolitan Club's acting manager, **James Eskew,** attributes the snafu to "a staff mistake," insisting that Mason is "a very highly regarded member."

BOTTLING BARBRA: Who says **Barbra Streisand** is drunk on *power*? The difficult diva is about to invest in Celebrity Cellars, a specialty-wine company owned by her longtime manager, **Marty Erlichman,** and her P.R. consultant **Ken Sunshine.** Dead Red, the company's first, nonalcoholic product, ironically features **Jerry Garcia,** but Streisand's involvement has interested slightly livelier celebrity endorsements, including the **Eagles, Rod Stewart, Kiss,** and **Neil Diamond.** Streisand, of course, will appear on a bottle of her own.

UP WITH ROSS: With his recent troubles finding a running mate, and his lackluster campaign not *quite* the force it was in 1992, presidential spoiler **Ross Perot** is looking to science to increase virility. Zonagen, a Houston-based drug company controlled by Perot's Petrus Fund, recently unveiled an upbeat new product: an oral therapy for impotence that is currently awaiting approval by the FDA.

"STYLE" SABOTEUR: PUBLISHED FOR YOU BY A LARGE, UNCARING CONGLOMERATE was the barely noticeable message printed atop the front page of last Sunday's Washington *Post* "Style" section, one of many such messages over the past few years. "People think it's a saboteur, a disgruntled printer, a union problem. But it's me," giggles editor **Gene Weingarten,** who says his little-noticed pranks show the Washington *Post* has "a sense of humor."

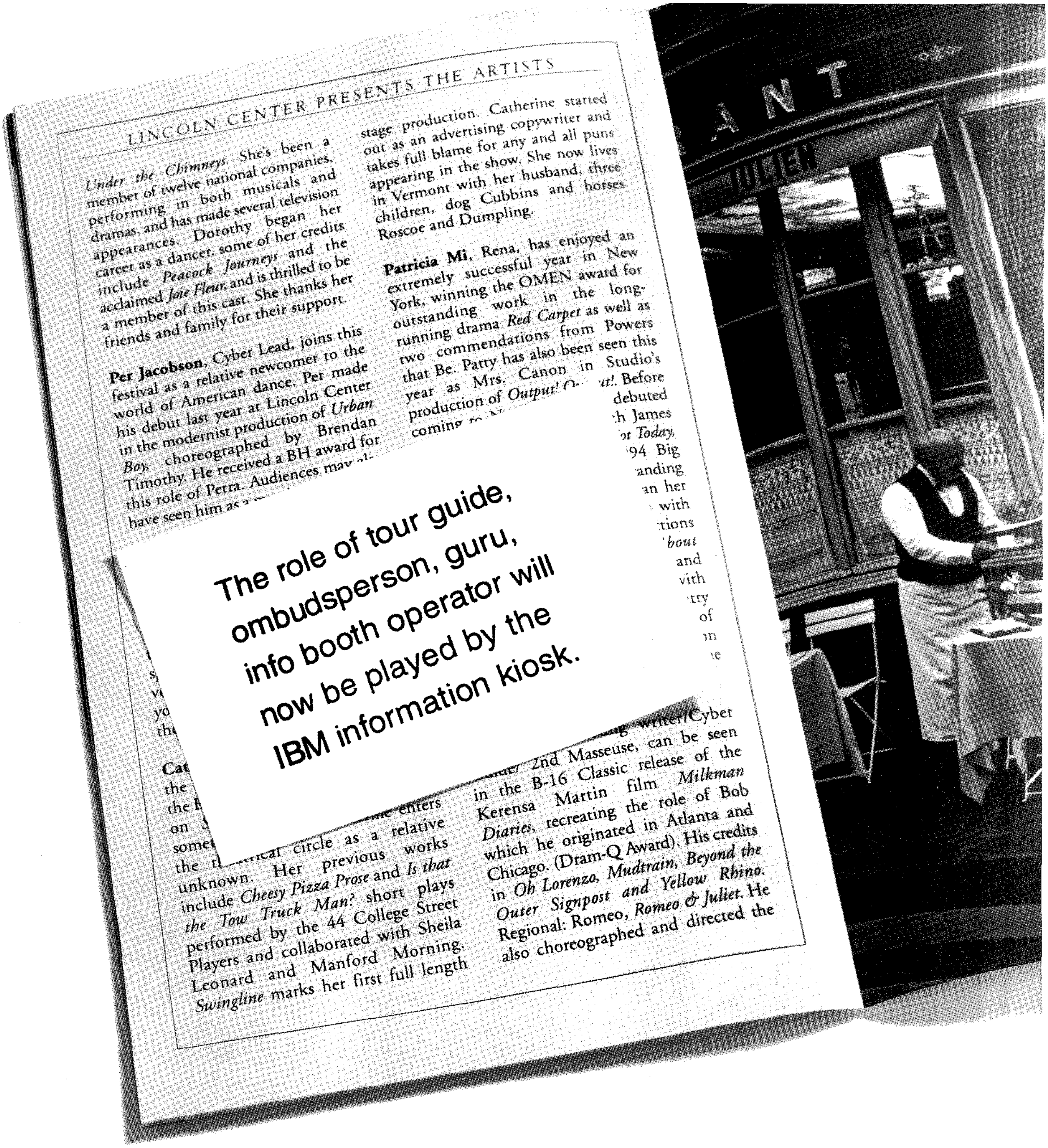
Additional reporting by Matt Pincus and Mark Jacobs.

MORTON DOWNEY FLUSHES OUT THE TRUTH

Chain-smoking talk-show fixture turned anti-smoking crusader **Morton Downey Jr.** is struggling to get his career out of the toilet. Seeking revenge on his detractors with a tell-all—tentatively titled *The Smoking Gun*—Downey, the son of the famous forties tenor, promises "a full confessional. It was only when I was close to death that I realized I'd been dead for a long time." A childhood pal of the Kennedys', Downey vows to "exonerate" **Teddy Kennedy** of wrongdoing at Chappaquiddick and to prove that **Joe Kennedy** laundered money through the Vatican Bank. But for those tiring of loosely sourced Kennedy confessionals, he also offers a thoroughly surreal accounting of the infamous incident in which he bested **Geraldo Rivera** by apparently staging his own scalping in an airport men's room at the hands of three San Francisco *faux* Nazis. Police later determined that a drunken Downey had attacked himself, but Downey now claims the episode was a publicity stunt engineered by a San Francisco television station airing his show, and that his assailants were not Nazis but rampaging homosexuals. "They were effeminate—that's how he knew they were gays," says his co-author, a well-known New York journalist who frequently appeared on Downey's show. "But he didn't want to be a homophobe, so he painted the swastika on himself and said they were Nazis."

Downey Jr.:
Acting up

Photographs: top to bottom, Gerardo Somoza/Outline; Jeff Slocomb/Outline; Milan Ryba/Globe Photos.


LINCOLN CENTER PRESENTS THE ARTISTS
The role of tour guide, ombudsperson, guru, info booth operator will now be played by the IBM information kiosk.
ANT
JULIEN

Under the Chimneys. She's been a member of twelve national companies, performing in both musicals and dramas, and has made several television appearances. Dorothy began her career as a dancer, some of her credits include *Peacock Journeys* and the acclaimed *Joie Fleur*, and is thrilled to be a member of this cast. She thanks her friends and family for their support.

Per Jacobson, Cyber Lead, joins this festival as a relative newcomer to the world of American dance. Per made his debut last year at Lincoln Center in the modernist production of *Urban Boy*, choreographed by Brendan Timothy. He received a BH award for this role of Petra. Audiences may al-
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…me enters …atrical circle as a relative unknown. Her previous works include *Cheesy Pizza Prose* and *Is that the Tow Truck Man?* short plays performed by the 44 College Street Players and collaborated with Sheila Leonard and Manford Morning. *Swingline* marks her first full length stage production. Catherine started out as an advertising copywriter and takes full blame for any and all puns appearing in the show. She now lives in Vermont with her husband, three children, dog Cubbins and horses Roscoe and Dumpling.

Patricia Mi, Rena, has enjoyed an extremely successful year in New York, winning the OMEN award for outstanding work in the long-running drama *Red Carpet* as well as two commendations from Powers that Be. Patty has also been seen this year as Mrs. Canon in Studio's production of *Output! O…ut!*. Before coming to N
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…writer/Cyber …2nd Masseuse, can be seen in the B-16 Classic release of the Kerensa Martin film *Milkman Diaries*, recreating the role of Bob which he originated in Atlanta and Chicago. (Dram-Q Award). His credits in *Oh Lorenzo, Mudtrain, Beyond the Outer Signpost* and *Yellow Rhino*. Regional: Romeo, *Romeo & Juliet*. He also choreographed and directed the

Technology can take on many roles. And now at Lincoln Center, it's making it easier for visitors to find their way around. Debuting at the recent Lincoln Center Festival 96, the IBM information kiosks helped people take in all 21 performance-packed days of this exceptional event. Where do I find *Four Saints in Three Acts*? Are there any seats left for the Lyons Opera Ballet performance? What's the curtain time for *Krapp's Last Tape*? Visitors simply touched a button and answers were at their fingertips. Now the kiosks, a permanent gift from IBM, are helping visitors experience all that Lincoln Center has to offer, every day. And with IBM as an ongoing sponsor, they will continue their supporting role to make next year's festival another success.

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GOTHAM

The shining and perishable dream itself—*Joan Didion*

THE FRONT PAGE

In God We Tryst

Congress should think twice before enacting the Bible.

Jesse Helms is going to Heaven. His seven decades fighting for God, Country, and Tobacco practically guarantees it; and yet, why take chances? So, at an age when most good old altar boys save their immortal souls by sitting in front of the general store shouting *Fornicator!* at random passersby, Jesse Helms is hard at work on the floor of the United States Senate, doing much the same thing.

"Tell them that God created Adam and Eve—not Adam and Steve," the senator from North Carolina bellowed last week, quoting a bumper sticker that, much to the relief of his aides, had a little something to do with the debate at hand. Robert Byrd, another eternal-reward-minded seventysomething senator, said *Amen, Brother Helms*: "Let us defend the oldest institution, the institution of marriage between male and female as set forth in the Holy Bible."

It's easy enough to confuse the Bible and the U.S. Constitution, we suppose—all those clauses and semicolons—and parts of the Bible do display the kind of arcane specificity so prized in federal legislation (see Leviticus 13:2–27 for holy regs on scabs and boils), but it is also true that the Holy Scriptures have not yet been made the law of the land. And though Leviticus does make a statement about male homosexuals that seems to preclude their marrying ("an abomination: they shall surely be put to death"), it says nothing at all about lesbianism, even while laying down specific sentencing guidelines for sex with animals ("He shall surely be put to death: and ye shall slay the beast") and masturbatory offerings to pagan gods ("The people of the land shall stone him with stones"). Another federal-biblical concordance: loopholes.

Congress and its apostles ought to be careful about clambering up that slippery moral slope at any rate. Certainly Dick Morris, who advised Bill Clinton to say he didn't agree with the Defense of Marriage Act but would sign it anyway, would not like to see the Bible enacted as law, since that would mean he should surely be put to death, at least twice, if tabloid reports are to be believed. The president himself, alleged to have performed adulterous oral sodomy "like a champ," would also surely be put to death, as would his onetime ideological opponent Bob Dole, who reportedly lay with a woman not his first wife, and Newt Gingrich, who reputedly knew his neighbor's wife in his neighbor's automobile. And then there's Roger Stone, the Dole adviser alleged to have taken out swinger ads of the *Adam & Eve seek Steve for abomination and wickedness* variety; he'd probably have to be stoned then burnt, or vice versa.

It won't come to that, of course, because last week's bipartisan gay-stoning was merely a symbolic act, a neo-religious sacrifice performed to appease the Judeo-Christian masses. And so, let the message-of-the-day go forth: Washington fears God, as well it should.

OUTFIT FOR A SMALL PLANET "I thought 'simple' because peace is such a simple concept. I put feathers on the bottom, which are symbolic of birds of peace. I chose vinyl boots because we are entrenched in the vestiges of violence and I wanted the analogy of walking through mud with peace above."—Designer Ady Gluck-Frankel, explaining the ensemble (pictured) she created for the Jerusalem 3000: Fashion for Peace fund-raiser last week

HAND THAT PAYS YOU Sign that just appeared in a Bank of New York branch: DUE TO AN UNFORTUNATE INCIDENT THAT OCCURRED RECENTLY, WE CAN NO LONGER PERMIT DOGS IN OUR BRANCHES. "Actually a series of incidents," a spokesman says. "A dog jumped up on somebody's new outfit and got wet paw prints on it; then there were a number of 'carpet accidents,' but still, these things happen. But the whole thing came to a head a few weeks ago when a customer's hand was bitten by another customer's dog."

ANOTHER BRANDO IMITATOR "That windbreaker, the trembling hands, talking to himself constantly; the only thing he didn't do was drool. He was great! Can the people at the Oscars spell *Gigante*?" a TV reporter raved last week, when reputed mob boss Vincent "Chin" Gigante appeared for his arraignment in Brooklyn's Federal Courthouse. Last month, Gigante was found sane enough to stand trial.

Real Estate

A MAN, A PLAN, A TOWN

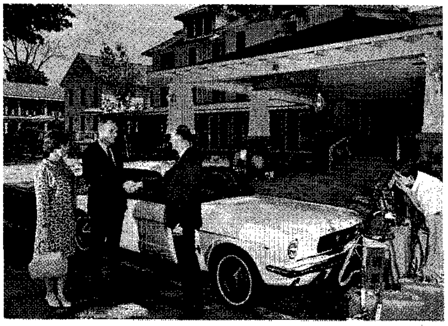
ABOUT A YEAR AGO, PAT MEEHAN, A CONSTRUCTION worker and local town official, was outside his house in the Catskills when a man wearing round wire-rim glasses got out of a black sport-utility vehicle and strode across his lawn. "I didn't know who he was at the time," Meehan says, chuckling at the very thought.

Decades earlier, Meehan's family had owned and operated Sugar Maples, a 70-acre family resort that makes up almost all of the hamlet of Maplecrest, population around 400. But in 1991, under new ownership, the property was turned over to the county for back taxes, just as the whole area sank firmly into a recession. Since then, the ten white buildings have been slowly falling apart. Nobody, it seemed, wanted the place, nobody except the Josephite Fathers and Brothers religious order and New York City real-estate developer Tony Goldman, the man largely responsible for revitalizing SoHo and Miami's South Beach. The Josephites may have had faith on their side, but so, apparently, did Goldman. Plus, he had more cash.

Not that it required much. At a sealed auction last summer, Goldman recalls, "I was teetering on whether I was going to pay double *chai* or triple *chai*. *Chai*—it's a sign of life, and eighteen is the lucky number. [The Josephites] should have thought in terms of *chai* as well, but they bid $30,000 and I bid $36,000 and I got it."

With that purchase, Goldman had become the owner of Maplecrest, or at least its shadow. Now, sitting in his SoHo office, armed with a map of the town and a fat red pencil, Goldman marks off his new domain. "This is the town here. I own all of this, all of this, all of this—uh, not this—this side of the road and even a little bit on that side." Since the auction, Goldman has signed a lease to become the landlord for the U.S. Postal Service, and he's in negotiations to buy the Methodist church. "We're interested in everything," Goldman says. "My biggest vision is to buy the entire Jewett Valley—twelve miles long."

It's the kind of acquisitiveness that would send most residents of rural areas within a three-hour drive of Manhattan running in the opposite direction. Goldman, though, has been not only welcomed but practically deified by the locals. "Approving this bid will be a breath of fresh air for Greene County and the mountaintop," one county legislator said at a hearing. (There was some initial grumbling about the low price, which, with back taxes, totaled only $69,896.17.) A local paper later hailed Goldman's plan as a "possible prototype for getting that long-awaited Catskills resurgence under way." As Willis Vermilyea, the county treasurer, says, "If he can restore it and bring it back, and have some employment opportunities, he would be loved by the local community."



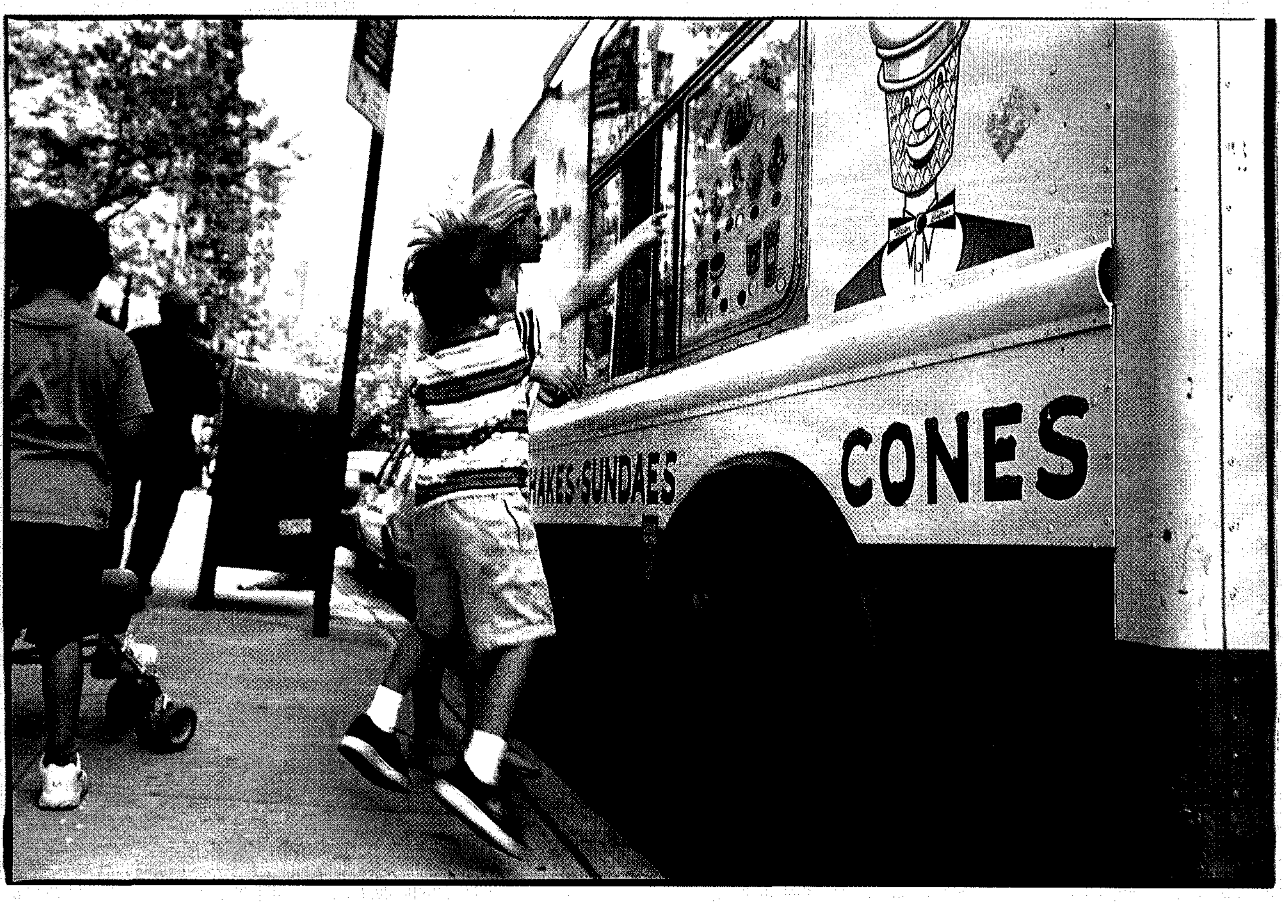
Sugar Maples in Maplecrest, circa 1966.

Which is what Goldman and his wife, Janet, plan to do over the next five years.

"Our particular interest is to preserve a click in the camera of time," says Tony.

"When I first saw it, I thought, This is

SHOT



Across from P.S. 166, Monday, September 9, 3:30 P.M., *photographed by Greg Miller.*

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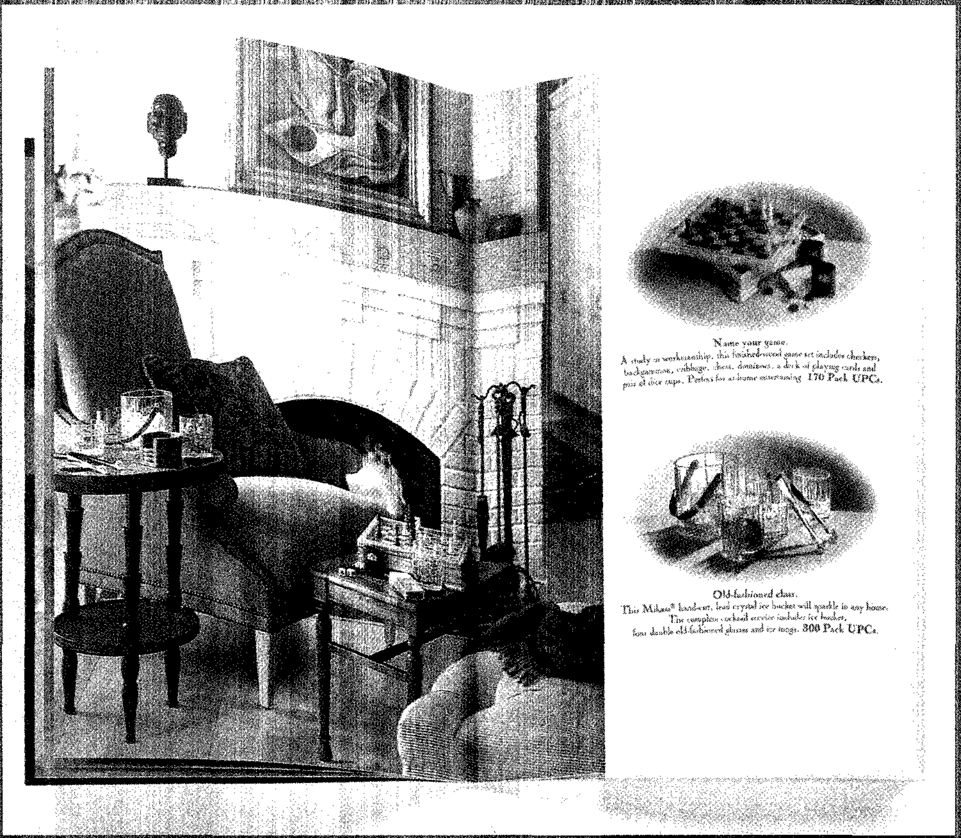

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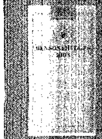

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the sweetest little street and town," says Janet. "I thought, This place, we should have some kind of product!"

The Goldmans plan to remake the main street into a shopping area, then open a "destination resort," complete with hiking, swimming, horseback riding, and lots of pampering, but, as Tony Goldman says, "not a Canyon Ranch." Of course, other people have tried to buy whole towns, some with better results than others. Art dealer Ivan Karp now owns much of Charlotteville, also in the Catskills, where he has housed some of the artists affiliated with his gallery in old homesteads. And more infamously, in 1989, Kim Basinger and pension-fund investors paid $20 million for 1,691 acres in Braselton, Georgia. Residents waited in anticipation for a historic theme park or movie studio to appear. Instead, Basinger declared personal bankruptcy and the land went on the block.

"I think Kim Basinger had an unfortunate experience," Goldman says. "It's a deep responsibility." Goldman's track record for turning around depressed urban areas helped win over the townspeople's confidence (next on his agenda is the Wall Street area), and it's a reputation Goldman isn't averse to publicizing. His CV reads, "Tony Goldman: Visionary, Urban Pioneer, Community Leadership."

"I have a card that shows his investments and properties and stuff, and I think he's a pretty sharp operator," says Pat Meehan, now acting as a consultant to Goldman. "If you shake the man's hands, you realize he doesn't work with his hands." The consultant adds, quickly: "But he doesn't *have* to work with his hands."

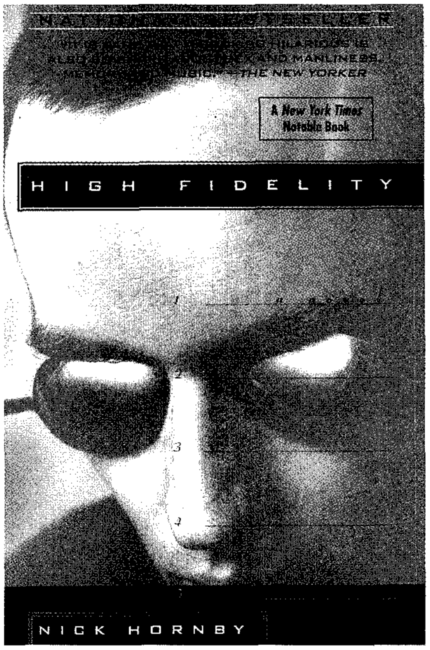
Only one person, Janet Hodne, a retiree who owns one of the last remaining non-Goldman parcels in Maplecrest, is a bit hesitant. "I think it's fantastic, but I've heard so much, I'm not going to believe something until I see it." But, she adds, "if he made us a legitimate offer, we'd definitely consider it." RUTH G. DAVIS

Publishing

EVERY DAY I READ THE BOOK

YOU'D THINK MOST PEOPLE WOULD HAVE better things to do with their lives on a Friday evening than to shoehorn themselves into a cramped little corner of Tower Books to see somebody reading from a year-old novel. And you'd be right, too. But when the author is Nick Hornby and the novel is the male-geek manifesto *High Fidelity,* Friday night suddenly makes perfect sense.

A few dozen people showed up a couple of Fridays ago to see Hornby, an Englishman whose 1995 novel was issued in paperback last month. *High Fidelity* chronicles the travails of Rob, a London record-shop owner who describes his clientele as "young men who seem to spend a disproportionate amount of their time looking for deleted Smiths singles." If the character Rob seems well acquainted with the obsessive collector's psyche, that's because it takes one to know one: He describes a breakup with his girlfriend as "leaving to pursue a solo career," endlessly ruminates on his all-time five favorite films, albums, and Elvis Costello songs, and says things like "Is it so wrong, wanting to be at home with your record collection?"



Given the book's obvious market niche, it was surprising to see as many women as men here, perhaps affirming the cliché about ladies preferring nerds. The audience seemed relatively geek-free as Hornby read, appearing well adjusted by laughing at all the appropriate junctures—*Ha-ha, that Rob guy, what a sad-sack, nothing at all like anybody I know.* But then Hornby put the book down and invited questions.

After a long pause, somebody tentatively raised his hand and posed just the sort of literary query you'd expect at these events: "What are your rules for making mix tapes?"

"Do your own thing," replied a bemused Hornby.

"How big is your album collection?" another reader asked.

"About normal—1,000 to 1,500."

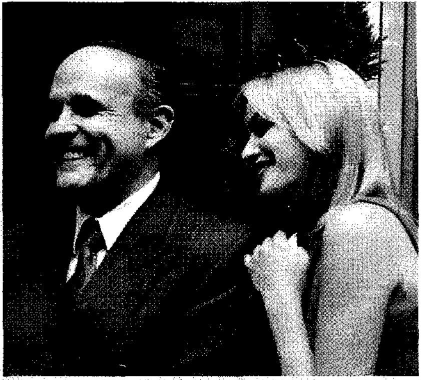
"What are your top five albums of all time?"

"*London Calling,* something by Aretha, something by Al Green—it changes all the time."

Hornby, a perfectly normal-looking fellow in his mid-thirties, seemed vaguely tolerant of these inquiries until someone blew his cover with the final question of the night: "Did this book come easily to you?" One could almost see the air go out of Hornby's balloon as he replied, very hesitantly, "Yeah." PAUL LUKAS

CITY

Model Giuliani



"I couldn't believe it," a starstruck Nile Rodgers, who has produced records for Madonna, Diana Ross, Peter Gabriel, and a few dozen others in addition to having several platinum records of his own, was saying. "I was shaking Giuliani's hand, and I was thinking, *Wait a minute, I haven't paid all my parking tickets.*"

Dressed in a subtle gray glen-plaid double-breasted suit with a shocking-lime-green shirt, the composer of "Le Freak" was standing in the newly constructed photo gallery in the Elizabeth Arden salon on Fifth Avenue last Thursday, laughing nervously. The gallery was crowded with an odd coalition of New York fashion (supermodel Amber Valletta, designer Douglass Hannant, photographer Patrick Demarchelier) and politics (the mayor, the mayor's press secretary, the mayor's security guards), and, of course, cameramen.

The purpose was to celebrate the opening of Arden's Fifth Avenue photo gallery and Arden's synergistically introduced 5th Avenue fragrance, and Valletta, there as Arden's office superspokesmodel, thought it was exactly the sort of thing Rudy Giuliani should be doing. "It's such a worldwide-known street," she said, "it makes sense for someone like Mayor Giuliani to be a part of it."

After a ribbon-cutting, the mayor, dressed in a classic charcoal-gray suit, proclaimed it Fifth Avenue Day and renamed the corner of 54th Street and Fifth Avenue "Elizabeth Arden Way."

"Broadway means theater, Madison means advertising, Wall Street means finance, Fifth Avenue means elegance—and Elizabeth Arden adds a great deal to that elegance," the spokesmayor said. BRETT JOHNSON

Photograph by Teru Kuwayama.

The Art of the Deal

At the SoHo Grand Hotel for Leo Castelli's 89th birthday.

By Ariel Kaminer
Photographed by Patrick McMullan

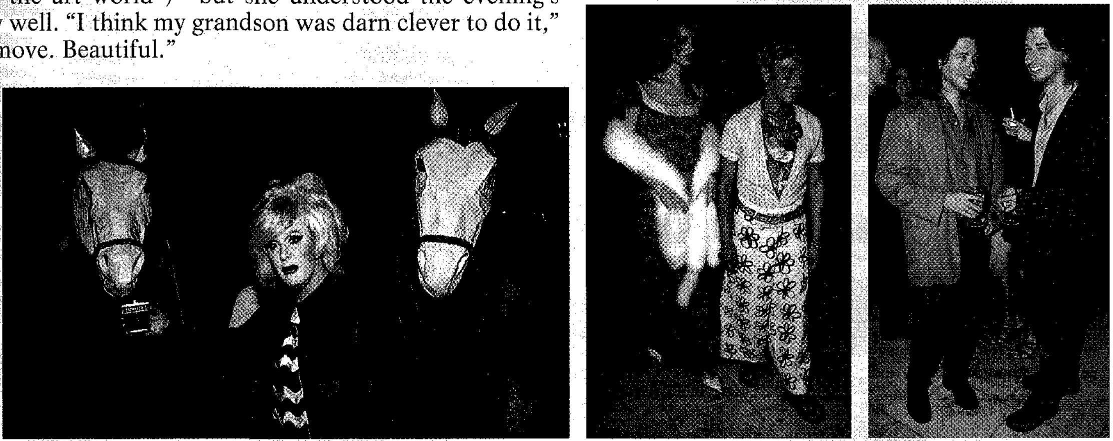
At Leo Castelli's birthday: Castelli, lighting the candles on a Warhol cake baked by Sant Ambroeus (left); Diane Blell with Tama Janowitz (right).

'HE'S HAD FOUR DECADES OF BEING THE VANGUARD of the art world down here," Emanuel Stern said, raising a glass to toast Leo Castelli. "Thank you for letting us host this party." The owner of the new SoHo Grand Hotel had good reason to be grateful. Leo Castelli, one of the most revered presences in the contemporary-art world, has made millions trading in controversial works of art, but his legacy is that of a patron, a connoisseur, a scholar. "Leo is the most delicate and original of the people in the art world," said Tony Shafrazi. "It's my hope that that noble, gentlemanly manner will carry on."

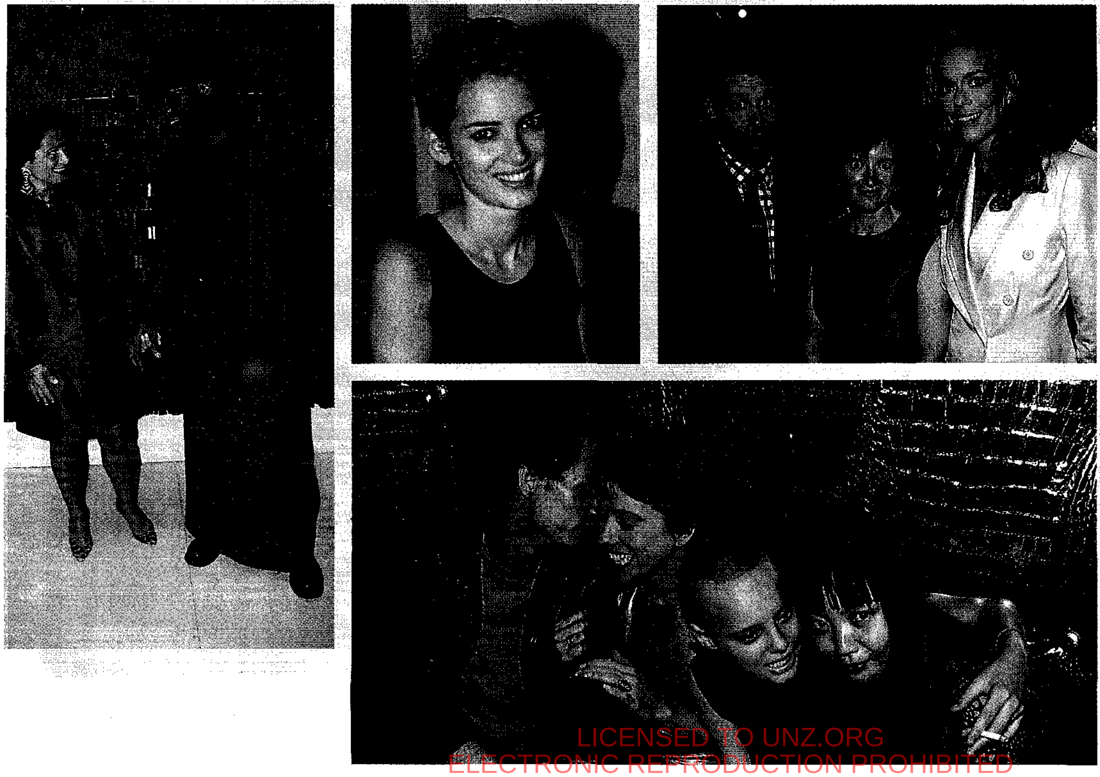
A controversial structure like the Grand, which has been criticized by some of the local gallery people as overpowering the neighborhood and killing the arty, independent feel of the place, stands to gain a lot from Castelli's imprimatur.

Still, Stern had more pressing things on his mind. "I saw [Emanuel] at dinner last night," said Eileen Guggenheim, "and I said, 'Are you ready?' He said, 'The only thing I'm worried about is whether my grandmother will have a good time.' "

No need to worry. Charlotte Stern, up from Palm Beach, was having a lovely time. She might not have been able to contribute to the stories about Castelli from the old days—in fact, she was only beginning to learn about him ("Evidently, he's like a patron saint of the art world")—but she understood the evening's multiple purposes perfectly well. "I think my grandson was darn clever to do it," she said. "It's a great P.R. move. Beautiful."



This row, left to right: The Lady Bunny at Castle Clinton for the 150th birthday of Dewar's, hosted by Susanne Bartsch; Ramsay Jones and John Galliano at Saks Fifth Avenue, which threw a party celebrating Galliano's first ready-to-wear collection for Givenchy; photographers Doug and Mike Starn at the Galliano party.



Far left, Mary Boone and artist Leonardo Drew at the Mary Boone Gallery at the opening-night party for Drew's show; middle, Winona Ryder celebrating the Dewar's anniversary at Castle Clinton; near left, for the party launching Condé Nast's *House & Garden*, Isaac Mizrahi, editor Dominique Browning, and Julia Koch at the Four Seasons restaurant; bottom, at Jet Lounge, where Bijou Phillips threw a party celebrating her sister Mackenzie's debut in *Grease*, Tamarlaine Phillips, Mackenzie, Bijou, and model Irina.

MEDIA RICHARD TURNER

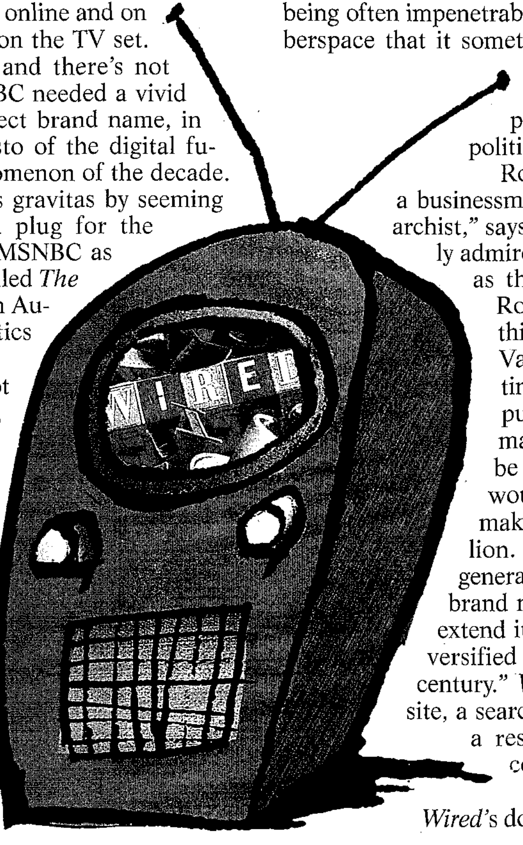
Please Restart

What happens when the digital nation of 'Wired' magazine goes into the TV business with NBC and Microsoft? So far, a short circuit.

LOUIS ROSSETTO WAS ON THE RECEIVING END OF SOME e-mail flames on the subject, people warning him that it was a crackpot idea to put his magazine on television. The history of magazines trying to do TV shows is not a pretty one, of course, but these people, fellow "Netizens" who fervently believe in the digital revolution, went further. For *Wired,* of all publications, TV was the enemy, they reminded him, a top-down Big Brother creating a "government by hallucinating mob," as *Wired* says in its September issue. They begged him not to do it.

But Rossetto is nothing if not sure of himself, and the 47-year-old editor-publisher of *Wired* is a true evangelical. "There's a lot of thought going on that's important to spread by whatever means available," he said last week. "We'd like to seize control of television to deliver the message people aren't hearing from the GEs and Microsofts of the world."

Well, we're not off to a very good start here, since that's exactly who he's in business with. But there were compelling corporate reasons for a *Wired* TV show to exist. When Microsoft and General Electric's NBC launched their 24-hour cable news network this year, they needed to send a message that they were different from CNN. MSNBC would be younger, hipper, a hybrid form, both online and on the air, delivered by computer and on the TV set. Of course, TV news is TV news, and there's not much new under the sun. So MSNBC needed a vivid symbol, and it found one, the perfect brand name, in *Wired.* It was the monthly manifesto of the digital future, the neon-pink magazine phenomenon of the decade. It wouldn't undermine NBC News's gravitas by seeming like a Microsoft commercial or a plug for the dreaded GE. It would help define MSNBC as cutting-edge. The show would be called *The Netizen,* debuting Saturday nights in August. They trumpeted it: "Not politics as usual—not TV as usual."



One other unusual thing: It's still not on the air. August has come and gone, and the show, with luck, may be on by the end of the year. The original producer resigned, the first host was fired and is thinking of suing, his co-host was demoted to "consultant," and the senior producer just quit. Along the way, they made a show that the network rejected. The show is currently being "recut."

Maybe someone should have seen this coming. There were, after all, some internal contradictions to the enterprise. *Wired* magazine is the highly successful magazine that hates magazines. It is the political voice that believes the world is beyond politics. It is a Website that likes to ruminate that Websites are dead. These oxymoronic tendencies don't get in the way much. But *Wired* also hates television, and when *Wired* decided to do a TV show, it was a different matter. The story of how the *Wired* television show blew up—in its first incarnation, anyway—is illustrative of an ever-more-common theme these days: that as different media madly converge, they make a mess. And when they are media actually at war with each other, things can go nuclear.

You know about *Wired.* Every once in a while, a magazine comes along that taps into an entire subculture and way of life. Run by the brilliant, arrogant Rossetto, *Wired* was to digital culture what *Rolling Stone* had been to the counterculture a generation before. As with many entrepreneurs, Rossetto's hubris was in some sense his greatest asset: He seldom pandered or compromised, which his readers would have sniffed out right away, and the magazine became a kind of secret handshake, a special fraternity that would change the world and that had a relentless exclusionary attitude toward the uninitiated. It defined who its readers were, and who they were not. *Wired* declared a holy war on the "old media," which responded by slavishly giving it awards but also attacking it for being often impenetrable, and so ardent a cheerleader for cyberspace that it sometimes seems to suck up to corporate goons. And it exhibits a sometimes-overweening cyber-libertarianism, a polemical hatred of government and politics and traditional media.

Rossetto is a true believer, but he is also a businessman. "He's the last living capitalist anarchist," says Jon Katz, a media critic who generally admires Rossetto and writes for *Wired.* And as the show was first being formulated, Rossetto was preoccupied with something that is the happy flip side to Silicon Valley's libertarian credo. That is, getting rich. The plan was to go public by putting 17 percent of its stock on the market. The proposed initial offering, to be underwritten by Goldman, Sachs, would net the company $76 million and make Rossetto's own stake worth $71 million. Magazines, of course, don't exactly generate enormous cash flow. But as a digital brand name, *Wired* needed to prove it could extend itself, create "a new kind of global, diversified media company for the twenty-first century." *Wired* already had its *HotWired* Website, a search-engine joint venture called Hotbot, a research arm, and a small publishing company. But it needed TV.

TV producers had been knocking on *Wired*'s door since its founding in 1993, but Ros-

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setto had rejected all entreaties, just as he'd (smartly) stayed away from CD-ROMS. But early this year he began to talk more with NBC News president Andrew Lack about doing a show based on the magazine's "Netizen" section, which is concerned with public affairs. With the approval of the network, *Wired* hired former CNN hand Grant Perry to produce the show, and Perry worked up a four-page treatment for a relatively straight-ahead interview-and-news show. This evolved into a format with two hosts: Michael Godwin was the inside guy, a cyber-savvy San Francisco attorney who writes regularly for *Wired* and is best known for his work on civil liberties on the Net (the one issue most *Wired*-ites seem to agree on). His opposite number was Lawrence O'Donnell, a former top Moynihan aide who knew TV: He aced the screen test, and MSNBC liked him a lot. What he didn't do was walk the cyber walk, and he impishly told them that Michael Kinsley was a genius on high-tech issues compared with him. (Kinsley is a charter member of *Wired*'s pantheon of Antichrists, along with *Time* magazine, Net-censoring cybercrats, and the Eastern Establishment.) Rossetto was suspicious of O'Donnell. He wasn't of the Net community and was a favorite of "big media," as Rossetto calls it. But they gave him a handsome contract.

MSNBC was eager for the show to feature John Heilemann, the former writer of the well-regarded "Lexington" column in *The Economist* who writes for *The New Yorker* and *Wired* and files daily campaign dispatches for the Netizen on *HotWired.* He was exhaustingly overextended, and wouldn't be able to fit in more than a minute here and there. Katz, *Wired*'s media critic (and, incidentally, my predecessor as the writer of this column), was another obvious choice. But Katz turned them down flat: He knew the pitfalls of television, having undergone a deeply scarring stint producing the *CBS Morning News* while Phyllis George was co-anchor. He told Rossetto the TV show was a terrible idea.

"*Wired* is a true original that breaks all the rules," Katz says, "but it's the antithesis of commercial television. I thought it was very sad that *Wired* wanted to do it." Katz also didn't like the idea of *Wired* getting in bed with Microsoft or NBC: "It's joining the corporate hydra-head."

For a time, Rossetto was busy with investment bankers and planned road shows to hype the stock, when suddenly the stock market lurched away from its infatuation with speculative high-tech issues. The *Wired* IPO was dead, at least for a while, and Rossetto, with more time on his hands, grabbed hold of the show. Soon after that, Perry resigned. Perry didn't want to comment, but he told colleagues that Rossetto was pushing an "explicit ideological agenda" for the show. Perry thought a harangue was a bad idea: Not only would it turn off the non-wired; the Netizens themselves, accustomed to a wide range of views bombarding the Net, would be turned off even more. Ironically, the cyber-libertarian was sounding authoritarian. Rossetto says, "Grant Perry is not a Netizen. What he wanted to do smelled of old television." Rossetto wanted the show to be "post-politics, post-ideology," without the "pseudo-objectivity" of the media. "This isn't about talking heads, the typical left-right *Crossfire* food fight, which represents a narrow part of the political spectrum." It was to be "guerrilla television."

In any case, when O'Donnell and Godwin showed up at a San Francisco warehouse for the taping of the show, *The Netizen* was in a state of flux. Rossetto was on the set, and the hosts had reason to feel eerily marginalized. They were given questions to read verbatim and instructed to ask them of all the guests, who included futurists like Alvin Toffler and Paul Saffo. The guests, in turn, were instructed to repeat the questions in their answers. It gave the producers the option of excising the hosts in postproduction, which in fact is what they did. Some of the questions struck O'Donnell as, um, tendentious: "Mass production, mass communication, mass society, the rise of powerful central governments. Mass customization, networked communication, niche communities—isn't centralized, command-driven organization obsolete?" Another question called the presidential campaign "the last election of the last unwired generation" and asked, "Twenty-five years from now, will anyone care who won?" And: "Is there a new global political consciousness emerging on the Net? How will it be able to counteract nationalist and tribal tendencies in coming years?" And: "In the global village, isn't it time to separate the nation from the state?"

Huh? O'Donnell was thinking, *I wonder how many laptops are in that housing project over there.* The questions were pure Rossetto. And whatever one thinks of Rossetto's worldview, it seems less overbearing in a magazine, where myriad voices co-exist under a big tent. But TV is more linear and one-dimensional. There's one story line, and it's easy to sound "hot" and propagandistic.

Godwin and O'Donnell finished the taping, possessed by an overwhelming

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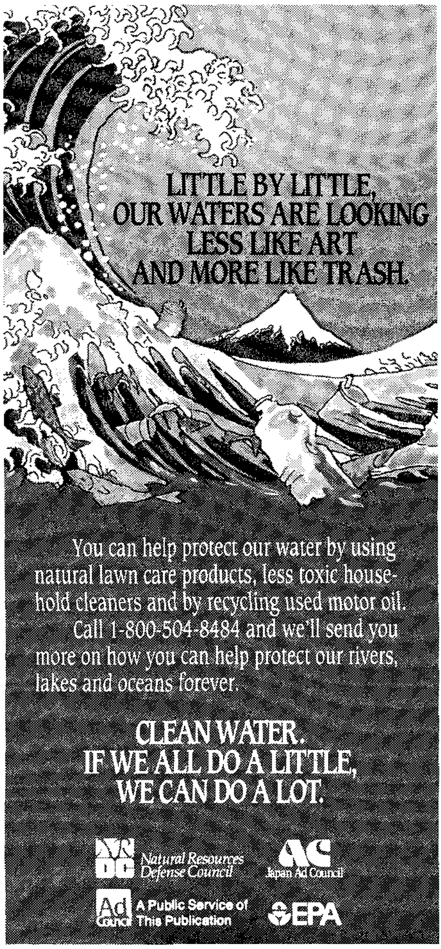

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urge to get paid. They dutifully hit their marks. O'Donnell was fired the next day, and is in a contract dispute. Godwin was told a week later that they had decided not to include him in the show (he remains as a consultant). O'Donnell says, "These are people who don't watch TV, don't know anything about TV, making a show for people who don't watch TV. There's a certain dementia in that."

Rossetto responds, "We don't need some 40-year-old fart who has never read *Wired* magazine and never touched a keyboard or surfed the Net in his life."

A couple of weeks later, the *Wired* people were ready. The tape included what they call "the mind grenade," a kind of call to arms with a thickly accented African voice (a little weird, considering that the guests were white Americans). Viewers were asked to "join us." A montage of global images, Boris Yeltsin dancing: "A hopeful revolution is sweeping the planet. . . . The mission of Netizen TV is to address the real problems the politicians and the media will not face, and to begin the post-political dialogue on rebuilding civil society for the twenty-first century."

Well, whatever the merits of these sentiments, they gave new meaning to the term "not ready for prime time." NBC News vice-president David Corvo met with the *Wired* people, first in New York, then in Chicago during the Democratic Convention, and told them to go back to the drawing board. The main problem was that it wasn't "accessible" enough, though Rossetto is adamant about not "dumbing down" the show, which he thinks big media always does to matters digital. Rossetto acknowledges the show was "a little dense." Senior producer Suzette Stephens sent a memo to her staff saying it needed "context." Then she quit, amicably but not sure how long it would be until the show went back into production. The director also moved on.

NBC and *Wired* are making nice noises about each other, and the show's not dead. "They're trying to get into television," says Corvo. "They took one crack at it, and they were pretty close." One can speculate that NBC isn't about to cut *Wired* loose, where it could wind up on Fox or CNN. But the network is getting along without it. "We want it, but we don't need it," Corvo says.

But it's unclear how much MSNBC will demand that Rossetto compromise, and how much he's willing to. "There is a tension between our attempt to make something unique and innovative," he says, "and the dynamic of the medium itself."

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CITYSCAPE KARRIE JACOBS

New Style: No Style

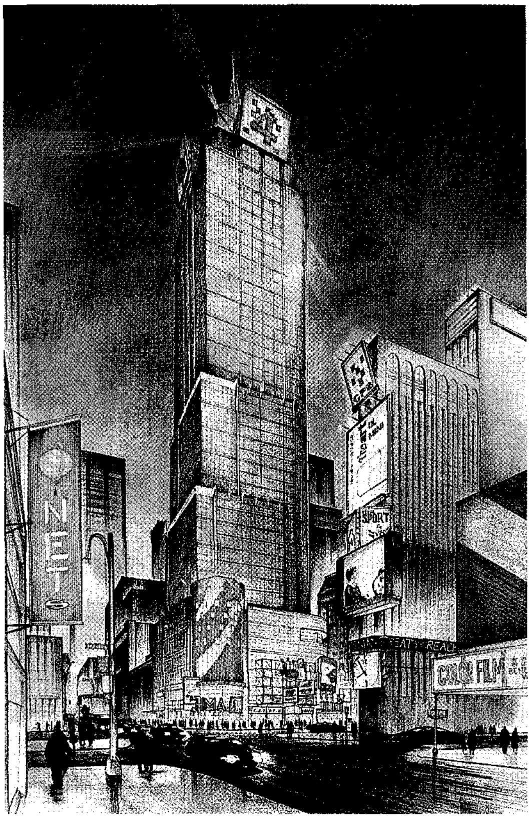
Business is booming for architects in New York. Unfortunately, their imaginations, hobbled by the constraints of 'context,' aren't keeping up.

UP ON 57TH STREET, THERE is a building that speaks volumes about the state of architecture in New York City. It's not the brand-new Chanel Building, a narrow tower so decorous that it might have been there forever. Nor is it any one of the theme palaces that draw so many shopping-bag-clutching outlanders that to stroll 57th Street is to be instantly immersed in the peculiar psychology of the package tourist. No, the definitive building, the one that can be read as a harbinger of the coming decades, is Carnegie Hall Tower, a slender construct that was designed to match its nineteenth-century neighbor. At street level, it masquerades as a walk-up, cornice kissing cornice, but then, almost as an afterthought, it rises another 50 stories.

Designed in the mid-eighties, completed in 1990, and showered with awards from the AIA, this Cesar Pelli design should already be a relic, a late expression of postmodernism—that urge to affix historical froufrou to otherwise modernist buildings. Instead, it is an early example of what appears to be the defining style of *fin de siècle* Manhattan. Although *style* may be the wrong word.

After a real-estate recession that has lasted for the better part of a decade, new buildings are going up in the city. But rather than reflect all that has changed in architecture since the late eighties, instead of displaying the virtuosity with form, color, and texture that architects such as Frank Gehry, Antoine Predock, Tod Williams and Billy Tsien, and Rem Koolhaas have brought to buildings in California, the Southwest, Europe, and Asia, our new buildings—with two notable exceptions—are all about what is labeled as "context."

In New York, context is inescapable, and therein lies the problem. The new architecture requires a degree of latitude, both physical and psychological, that is in short supply in this city. What we have here is longitude: narrow lots and a penchant for buildings that go straight up and down. The form we have to work with is the skyscraper. It is the form that has defined this city in this century and will continue to define it long into the future. Our narrow lots engender narrow minds.



Four Times Square: A schizoid aesthetic.

Of course, the reason that context is now so important is that in the past, it was so often ignored. We have seen too many immense, uninspired edifices plopped down where perfectly nice city blocks used to be. As a result, the approval process for new buildings is stringent. We have zoning rules that measure buildings against an imaginary grid drawn on the sky to make sure they don't block out more than their share of sunlight and that dictate how façades behave when they meet the sidewalk. We have angry community boards. We have dozens of landmarked districts where buildings are scrutinized for their compatibility with historical styles. Nothing is allowed that is not . . . contextual. This is all perfectly understandable, perfectly reasonable. Except we wind up trapped in a self-referential loop, building like neoclassicists, taking our ideas from what has come before.

As I mentioned, there are exceptions to this trend: First, there is the Austrian Cultural Institute's new building, designed by Raimund Abraham, a Cooper Union professor who has long been a thinker rather than a builder. Scheduled to begin construction in the fall on 52nd Street, this building has a glass façade, subdivided into angled panels, that has been compared by the architect to a guillotine. Then there is the 23-story tower designed for the headquarters of Moët Hennessey Louis Vuitton by Pritzker Prize–winning French architect Christian de Portzamparc in cooperation with Hillier/Eggers Architects. Another narrow tower sheathed in asymmetrical slices of translucent glass, this one is viewed by its architect as a flower.

The Portzamparc building's greatest virtue is not its unusual beauty but the fact that the architect used the zoning rules that allow extra height for reduced bulk to create a design that is more, rather than less, innovative. Portzamparc proves that it isn't rules that retard architectural form but the reticence of the clients and, perhaps, the architects.

Mostly, zoning and landmark rules are used as an excuse to retreat from new ideas and slip into a woozy Prince Charles–style dream about our glorious past. We wind up with peculiar, historically inspired confections such as the Siena, a 31-story mixed-use building rising rapidly on East 76th Street. Next door is a church, St. Jean Baptiste Eglise, from which the developers secured air rights; the brand-new tower, with its turrets and classical entryway, echoes the Italianate church. "The premise for the design of

Illustration courtesy of Fox & Fowle Architects.

The Siena is its context,” states the press release from the architects, Hardy Holzman Pfeiffer Associates.

Down on Hudson Street near the Holland Tunnel, a new commercial-and-residential building is planned by historic-restoration specialist Joseph Pell Lombardi as a companion to a 1929 Art Deco industrial building that he’s converting to lofts. The new building is an idealized version of the old one. “The new building conforms to the Historic District guidelines in that it harmonizes with the surrounding streetscape and enhances the character of the area,” says the press release. In other words, it is contextual. Lombardi proposes a new Art Deco “industrial” building, designed not for industry but for residents who want the feel of adaptive reuse. To respect the industrial character of TriBeCa, Lombardi’s project undermines the authenticity of that character. In respect for “context,” there is often a measure of contempt for history.

A third example may never be built, but it shows the use of context as disingenuous strategy. Downtown, at 250 Water Street in the South Street Seaport, the brothers Milstein have been trying to develop property they bought in 1979. But because South Street is part of a landmarked district, they must bring plans before the Landmarks Preservation Commission. The Milsteins are currently on their fourth plan and fourth architect—in this case, Charles Platt of Platt Byard Dovell. “The intent of this is, without parodying the district, applying its principles,” explains Platt. The building, like an Apollo rocket, is divided into stages. The first stage is a row of five- and six-story brick façades modeled after the South Street Seaport Historic District’s eighteenth- and nineteenth-century warehouses to “hold the form of the district.” Rising from these small buildings is a second stage, a beige brick wall with balconies. Stage three, poking out from behind the bricks, is a tall glass-and-metal building resembling the newer apartment towers on upper Broadway. “It’s entirely site-specific,” notes Platt of this agglomeration. “It would look very odd anywhere else.”

Oddness, however, doesn’t inhibit those who think that making a building contextual is the same as making it good. Witness the renovation of the former home of the National Maritime Union of America on West 17th Street, currently owned by Covenant House. This audacious 1966 building, a smooth white wedge riddled with porthole-shaped windows, has been retrofitted with a two-story-high wall of colored brick face—it looks like the *(continued on page 115)*

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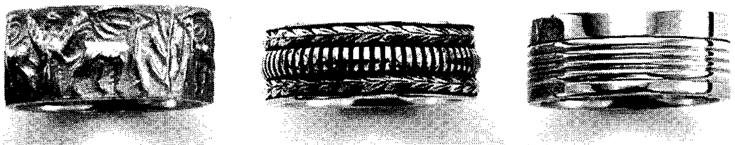

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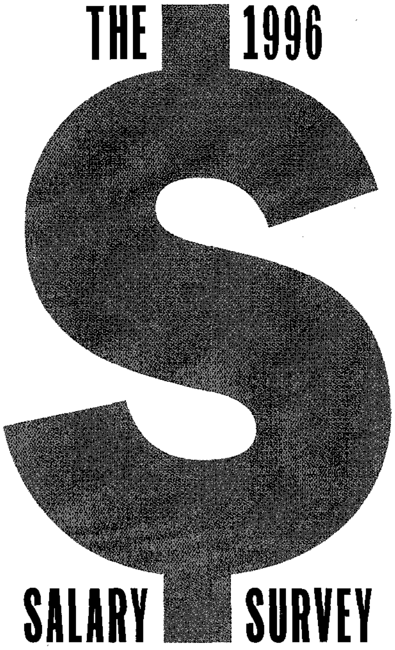
OTHER PEOPLE'S MONEY

THE 1996 SALARY SURVEY



THE FIGURES ARE IN ON *NEW York*'s eighth salary survey, and as always, we can't help noticing that tax brackets make the strangest bedfellows. Bianca Bubenik, owner of Andromeda body piercing on St. Marks Place, say, at $34,000, vs. the Reverend James McGraw, pastor of St. John United Methodist Church, making $33,100. Tammy, burlesque dancer ($80,000), say hello to David Parsons, choreographer ($80,000).

A couple of these seemingly disparate people do have one thing in common: They are self-employed. That's a trend, according to the New York City Planning Commission. The city as a whole, though—compared with the rest of the country, which, according to the most recent figures, has seen the unemployment rate drop to a seven-year low of 5.1 percent—is lagging pitifully, at around 7.5 percent. Bill Clinton may be claiming that he created 10 million new jobs since taking office, but sometimes hiring yourself is the best way to get ahead.

In more-upscale salary news, a

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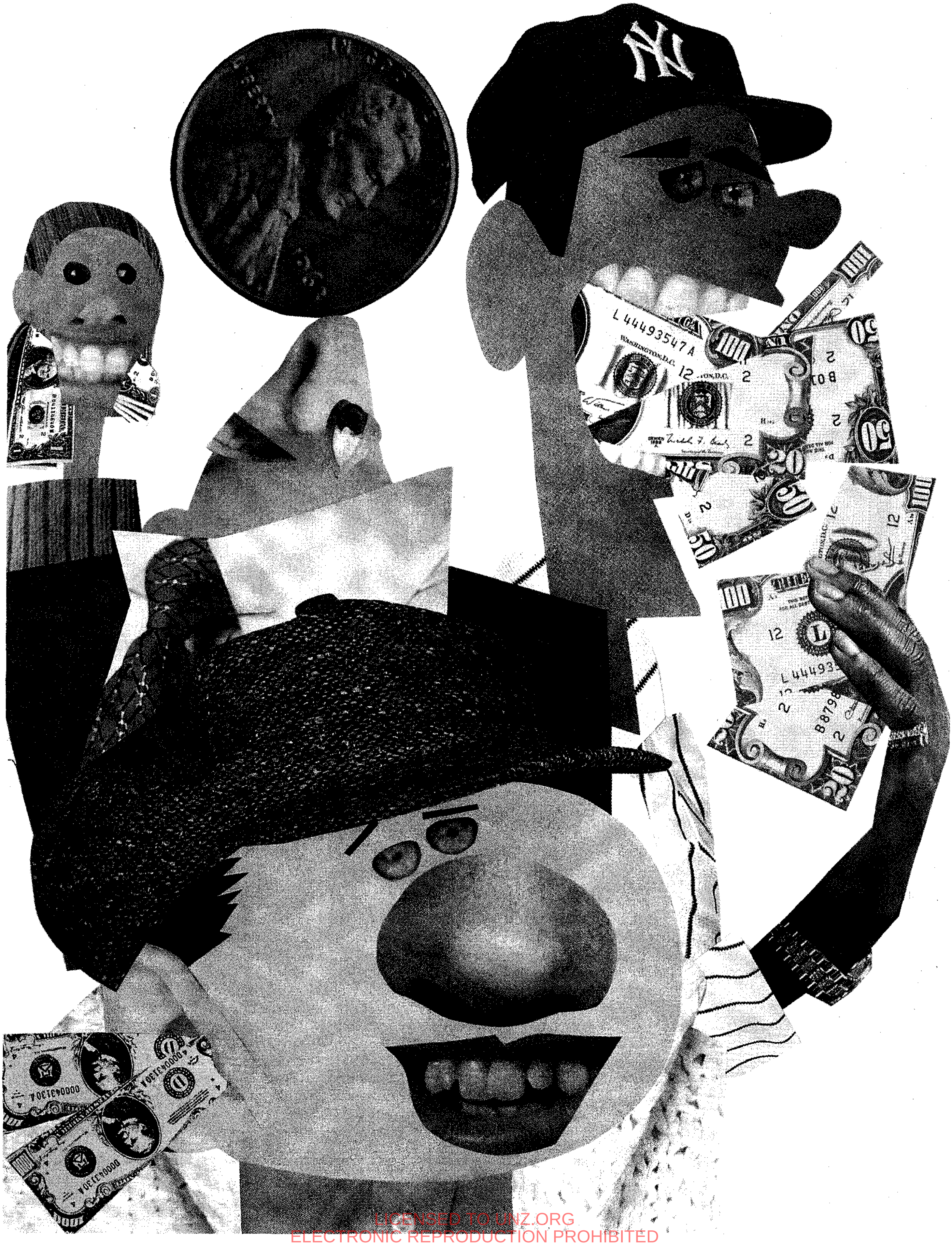
FOR *NEW YORK*



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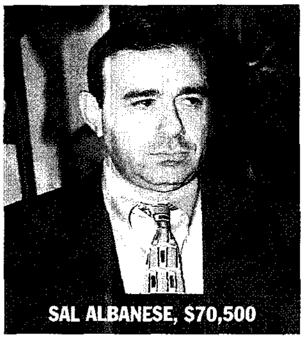
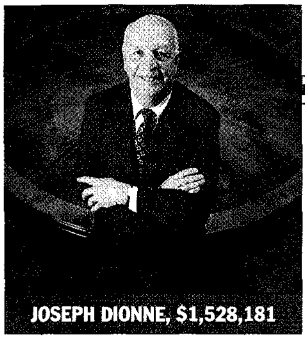
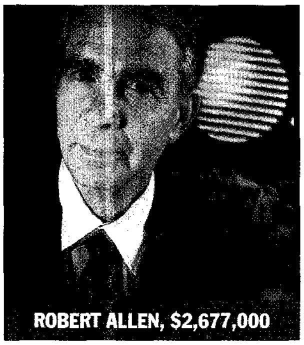


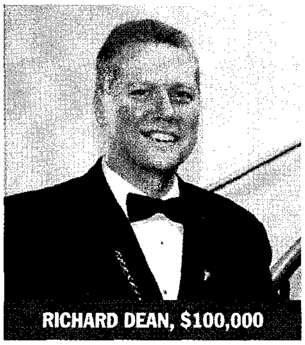
SAL ALBANESE, $70,500



JOSEPH DIONNE, $1,528,181



ROBERT ALLEN, $2,677,000



RICHARD DEAN, $100,000

study of more than 350 companies by compensation expert Graef Crystal—who is almost overemployed in surveys like this one—found that last year, chief executives' total compensation was up almost 21 percent—compared with 2.9 percent, on average, for all workers. Maybe those workers ought to get together one of those—what do they call them?—*unions*. Or they could take the example of Courteney Cox, Jennifer Aniston, Lisa Kudrow, Matthew Perry, Matt LeBlanc, and David Schwimmer, the Friends who banded together to demand a raise from $40,000 to $100,000 per episode—until, according to *Variety*, Schwimmer balked. How quickly "one for all" turns to "all for one."

But the strategy could still catch on. Perhaps Time Warner division chiefs like Norman Pearlstine, editor-in-chief of Time Inc.; Jeff Bewkes, head of HBO; and Joe Collins, chief of Time Warner Cable, will approach CEO Gerald Levin and demand an increase in their pay.

If you think it was easy to come up with the figures in the list that follows, think again. Our methods have remained the same since we last conducted this survey, in 1994: ferreting out government pay rosters, combing through clippings, quizzing friends and passing acquaintances, and approaching total strangers (we were also broud-minded enough to include a few people from outside the five boroughs).

Far and away the two groups least willing to talk numbers were attorneys and plastic surgeons. "One of the reasons we're reticent is because we are well paid," says plastic surgeon Gerald Imber. "And what's the upside of telling? It's nobody's business but mine." "Only lawyers who make a salary that they think is embarrassingly high would refuse to divulge it," agrees Linda Ginsberg, general counsel of Covington Industries. "But I'm the exception to my own rule. I won't divulge mine because it's embarrassingly low and it shows what a lousy negotiator I am for myself."

> **"HAVING MONEY MAKES THE POINTLESS PURSUIT OF HAPPINESS EASIER," SAYS DON IMUS. CAN'T ARGUE WITH THAT. CAN YOU?**

The salaries listed on the following pages are mostly for 1995 unless otherwise noted, and they reflect only the sources of income that we were able to verify. Consequently, when it comes to athletes, we don't include the cash earned touting the virtues of athletic footwear or Disneyland. Also, CEO salaries don't necessarily include such hefty extras as stock options, housing expenses, and travel allowances.

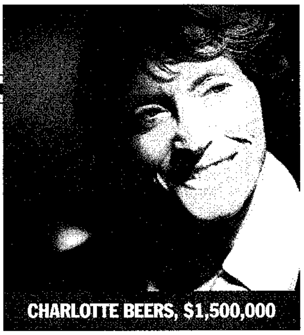
The ultimate question here is whether big earners are really any happier or walk any taller than, for example, Christopher "Honest Abe" Rounick, who strums his guitar in Tompkins Square Park for $2,600 a year, or Donna Hoffman, who contributed her unaccented voice to New York's taxicabs free of charge.

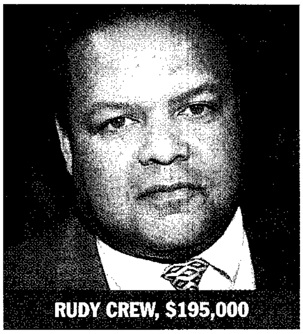
"A large income is the best ingredient for happiness I ever heard," writes Jane Austen in *Northanger Abbey*. Austen's latter-day countryman Harry Evans isn't so sure. "The pursuit of a large income is a mirage," says the Random House publisher (income reportedly $500,000, though he'd rather not say). "The issue is whether it's sufficient to do what you like. I'm a working-class boy. Working-class people always worry about [money]," he adds.

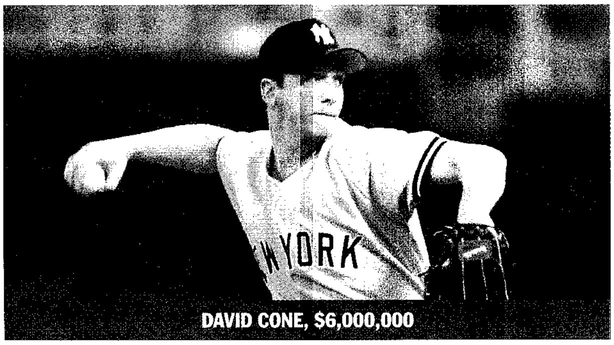
"Having money makes the pointless pursuit of happiness easier," says Don Imus, acknowledging a salary of "at least" $6 million for his syndicated radio show. But tell that to Andrés García-Peña, a part-time painter and Manhattan's sole gondolier, employed by Central Park's Boathouse Cafe. "I know for a fact that money doesn't buy happiness," he says. "I bring a lot more happiness to people than $10,000 worth a year. I'm extremely happy, but I wouldn't mind making more money—$30,000 would make me happy." He thinks for a moment. "Tax-free."

JOANNE KAUFMAN

Photographs: clockwise from left, Andrew Goldberg; Frances M. Roberts; Claudio Edinger/Gamma-Liaison; Andrew Goldberg; Frank Veronsky.


CHARLOTTE BEERS, $1,500,000


RUDY CREW, $195,000


DAVID CONE, $6,000,000

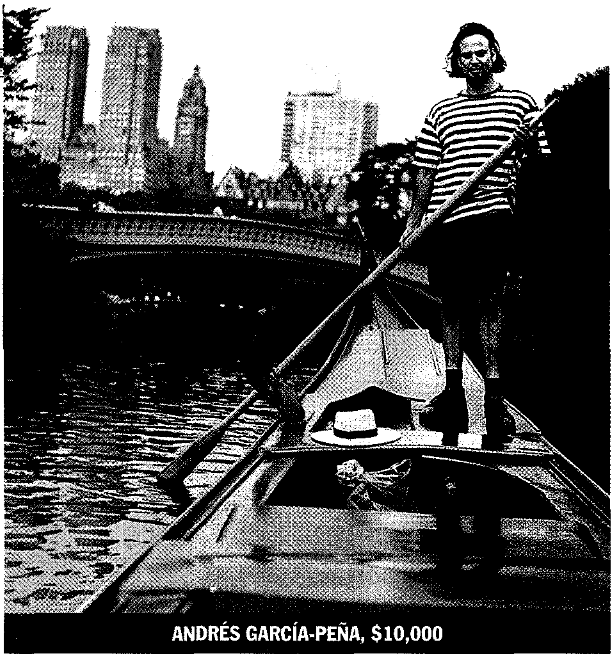
MARCY BENSTOCK, $25,000

Younas Ahman	**$50,000**	*Limousine driver, Charge and Ride*
M. Alam	**$13,000**	*Cabdriver*
Sal Albanese	**$70,500**	*Brooklyn city councilman*
Freebird Rainsong Alexander	**$156,000 (about $3,000 a week)**	*Hair-wrap weaver at the corner of St. Marks Place and Second Avenue*
Robert Allen	**$2,677,000**	*Chairman and CEO, AT&T*
Fairouz Al-Othman	**$29,000**	*Consultant, hospitality-consulting firm*
J. Carter Bacot	**$4,731,491**	*Chairman and CEO, The Bank of New York Company*
Donald Baumydertner	**$4,380 (about $12 a day)**	*Homeless man (recycles bottles and cans)*
Charlotte Beers	**$1,500,000**	*Chairman, Ogilvy & Mather Worldwide*
Marcy Benstock	**$25,000**	*Sole employee of the Clean Air Campaign*
Peter Bellermann	**$128,000**	*President, National Neurofibromatosis Foundation*
Gus Bevona	**$412,000**	*President of Local 32B–32J of the Service Employees International Union*
Geoffrey Bible	**$2,475,000**	*CEO, Philip Morris Companies*
George Bossert	**$89,713**	*Director, Fresh Kills landfill*
Dave Brewster	**$23,000**	*Urban park ranger*
Jim Brown	**$23,000 (about $63 a day)**	*Washington Square Park drug dealer*
Bianca Bubenik	**$34,000**	*Owner, Andromeda body piercing on St. Marks Place*
Candace Bushnell	**$100,000**	*Columnist*
Roger Caras	**$165,162**	*President, American Society for the Prevention of Cruelty to Animals*
Charlie	**$39,000 (about $750 a week)**	*Dancer, Billy's Topless*
Mark Clark	**$900,000**	*Pitcher, New York Mets*
Michael Clendenin	**$123,000**	*Communications director for City Council*
Bill Clinton	**$200,000**	*President of the United States*
David Cone	**$6,000,000 this season**	*Pitcher, New York Yankees*
Albert Corradina	**$141,506**	*Port Authority police detective*
Bruce Crawford	**$2,505,000**	*Chairman and CEO, Omnicom Group (an association of advertising agencies)*
Rudy Crew	**$195,000**	*Chancellor, New York City Public Schools*
Richard Dean	**$100,000**	

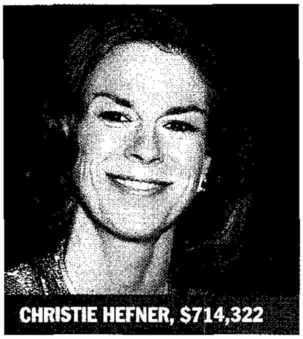
LOOKING PRESIDENTIAL

Bill Clinton *(far right)*	**$200,000**	*President*
Bill Pullman *(top)*	**$2,500,000**	*President Thomas J. Whitmore in* Independence Day
Bob Heck *(bottom)*	**$1,500/appearance**	*Clinton impersonator, Naomi's World of Entertainment*

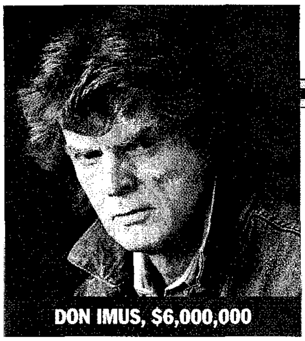
Photographs: top, clockwise from top left, Frank Veronsky; Andrea Renault/Globe Photos; Andrew Goldberg; AP/Wide World Photos; bottom right, AP/Wide World Photos.



ANDRÉS GARCÍA-PEÑA, $10,000



CHRISTIE HEFNER, $714,322



DON IMUS, $6,000,000

NATHAN LEVENTHAL, $435,000

CRISTYNE LATEGANO, $124,630

Master sommelier, the Mark Hotel

Peter Diamandopoulos
$330,750, plus living expenses and other compensation valued at $90,000 per year
President, Adelphi University

Joseph Dionne **$1,528,181**
Chairman and CEO, McGraw-Hill Companies

John J. Doherty **$133,000**
Commissioner, Sanitation Department

Bob Dole
$148,400, plus $17,700 in military-disability pay
Presidential candidate

Roberto Donadoni
$1,000,000, including bonuses from sponsors
Midfielder, New York–New Jersey MetroStars

John Dooner **$1,235,000**
Chairman and CEO, McCann-Erickson advertising agency

Charles Dudley **$27,040**
Manager, St. Mark's Bookshop

Patrick Ewing **$18,700,000**
Center, New York Knicks

Barbara Feigin **$526,000**
Executive vice-president, Grey Advertising

Josh Feinberg **$22,000**
Educator, the Jewish Museum

Barbara Feinman **$120,000**
"Book doctor" for Hillary Clinton's It Takes a Village

Gloria Feldt **$235,000**
President, Planned Parenthood Federation of America

Jeremy Firsenbaum **$32,000**
Waiter, trustees' dining room, Metropolitan Museum of Art

Abraham Foxman **$255,000**
National director, Anti-Defamation League

Rubén Franco **$133,000**
Chairman, Housing Authority

Lisa Frazar **$33,000**
Intermediate architect, Skidmore, Owings & Merrill

Andrés García-Peña **$10,000**
Artist and gondolier, Boathouse Cafe in Central Park

Louis Gerstner Jr. **$4,775,000**
Chairman and CEO, IBM

Raymond Gilmartin **$2,100,000**
CEO, Merck & Co.

Rudolph Giuliani **$165,000**
Mayor, New York City

McLean Greaves **$30,000**
President, Virtual Melanin (a Bed-Stuy Website-creation firm); income projected for 1996

Mark Green **$105,000**
Public advocate; refused pay increase for elected city officials

Wayne Gretzky
$4,000,000 this season
Center, New York Rangers

Eugene Habecker **$201,854**
President, American Bible Society

Donna Hanover **$167,387**
Anchor, Television Food Network, and reporter, Good Day New York

Evan Harris **$7,500**
Author, The Quit: A Consideration of the Art of Quitting *(advance)*

Dominik Hasek
$4,200,000 this season
Goaltender, Buffalo Sabres

Mohammed Hasson **$6,160**
Part-time coffee-and-doughnut-cart clerk at Madison Avenue and 53rd Street

Bob Heck
$1,500 per appearance
Bill Clinton impersonator, Naomi's World of Entertainment

Christie Hefner **$714,322**
Chairman and CEO, Playboy Enterprises

Daphne Hellman **$20,000**
Harpist

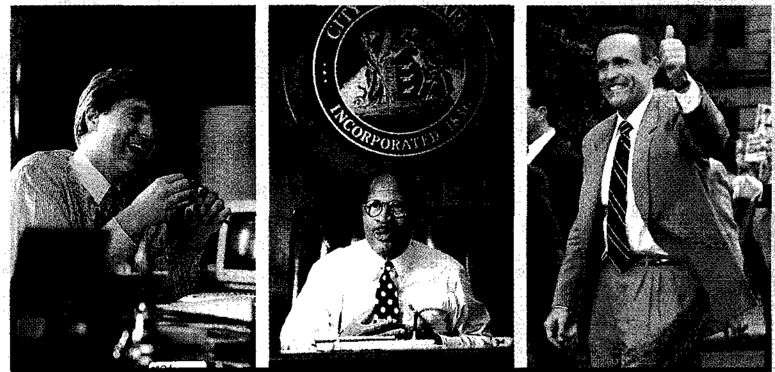
Laurie Henzer **$0**
Art director, Bust *(a feminist 'zine)*

Alan Hevesi **$133,000**
Comptroller, New York City

Photographs: clockwise from left, Andrew Goldberg; Rose Hartman/Globe Photos; Deborah Feingold/Outline; Richard B. Levine; V. Laforet/Gamma-Liaison.

Donna Hoffman	**$0**	*Singer and accent-free voice for recorded reminder message in city cabs*
Tod Hullin	**$1,075,000**	*Senior vice-president, communications and public affairs, Time Warner*
Don Imus	**$6,000,000**	*Radio talk-show host*
Tamula Ince	**$9,360**	*Part-time usher, Sony Theaters Lincoln Square*
Stephanie Jones	**$30,000**	*Assistant merchandiser, Ann Taylor*
Peter Kann	**$1,125,000**	*Chairman and CEO, Dow Jones & Co.*
Donna Karan	**$2,700,000**	*Chairman, CEO, and chief designer, Donna Karan International*
Marcelle Karp	**$0**	*Co-editor,* Bust
Charles Kernaghan	**$40,000**	*Director, National Labor Committee Education Fund in Support of Worker and Human Rights in Central America (publicized Kathie Lee Gifford's sweatshops)*
Veronica Kimm	**$28,000**	*Website producer and assistant to the president, Media Access Systems*
David Klasfeld	**$111,320**	*Assistant to deputy mayor Fran Reiter*
David Komansky	**$4,015,040**	*President and COO, Merrill Lynch & Co.*
Ted Koppel	**$7,000,000**	*Anchor,* Nightline
Mathilde Krim	**$0**	*CEO, American Foundation for AIDS Research (AMFAR)*
Marsha Kuball	**$14,000**	*Salesperson, J. Crew at the South Street Seaport*
Cristyne Lategano	**$124,630**	*Communications director for Mayor Giuliani*
Leonard Lauder	**$2,309,977**	*Chairman and CEO, Estée Lauder Companies*
Tina Lee	**$18,000**	*Assistant editor, St. Martin's Press*
David Letterman	**$14,000,000**	*Host,* Late Show With David Letterman
Nathan Leventhal	**$435,000**	*President, Lincoln Center*
Gerald Levin	**$5,050,000**	*Chairman and CEO, Time Warner*
Joseph Lhota	**$133,000**	*Director of management and budget, New York City*
Rush Limbaugh	**$25,000,000**	*Talk-show host*
Frank Lowe	**$1,135,000**	*Chairman, the Interpublic Group of Companies' Lowe Group (an advertising firm)*
Gerald Lynch	**$127,575**	*President, John Jay College of Criminal Justice*
Robert Maldonado	**$28,080**	*Doorman, Tracy Towers (245 East 24th Street)*
Fern Mallis	**$250,000**	*Executive director, Council of Fashion Designers of America*
Edward Markowski	**$33,800**	*Senior sales representative, Lanier Worldwide, Inc.*
Donald B. Marron	**$2,975,000**	

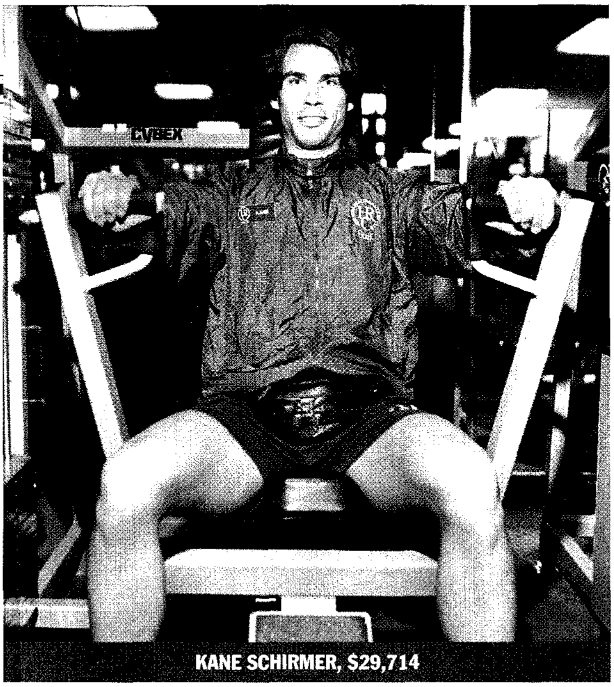
HOW'RE THEY DOING?



MAYOR'S RACE: SCHUNDLER, JERSEY CITY; JAMES, NEWARK; GIULIANI, N.Y.C.

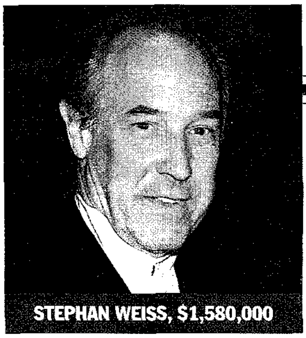
Photographs: left to right, New Jersey Newsphotos (2); Frances M. Roberts.

Jim Cahill	**$40,000**	*New Brunswick, N.J.*
John DeStefano Jr.	**$76,000**	*New Haven, Conn.*
Edward Dunn	**$0**	*Rye, N.Y.*
Rudolph Giuliani	**$165,000**	*New York City*
Sharpe James	**$116,242**	*Newark, N.J.*
Joseph Lanza	**$9,000**	*Village of Mamaroneck, N.Y.*
Leopold Lewkowitz	**$0**	*Kiryas Joel, N.Y.*
Marvin Reed	**$6,500**	*Princeton Borough, N.J.*
Paul Rickenbach	**$7,200**	*East Hampton Village, N.Y.*
Sy Schulman	**$121,000**	*White Plains, N.Y.*
Bret Schundler	**$64,297**	*Jersey City, N.J.*
John Spencer	**$102,879**	*Yonkers, N.Y.*
Michele Tuck-Ponder	**$7,898**	*Princeton Township, N.J.*
Isabel Varlotta	**$2,500**	*Great Neck, N.Y.*

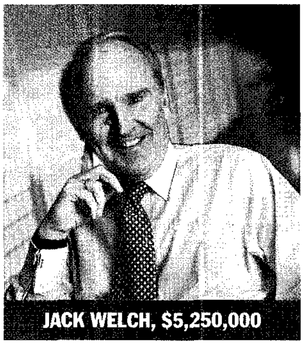


KANE SCHIRMER, $29,714

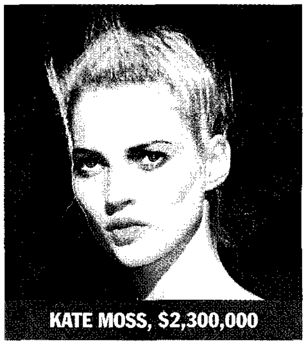
ZENIA MUCHA, $105,805



STEPHAN WEISS, $1,580,000



JACK WELCH, $5,250,000

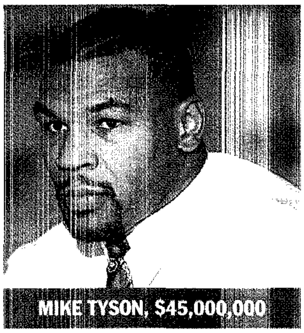


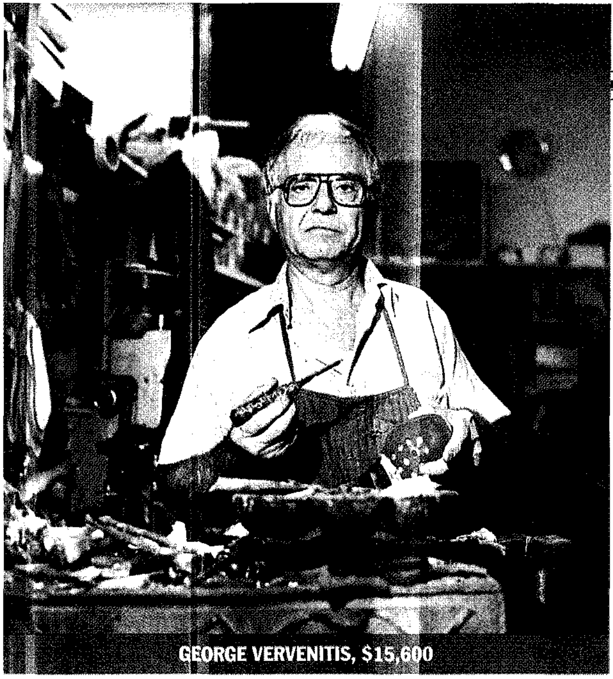
KATE MOSS, $2,300,000

		Chairman and CEO, PaineWebber
Steve Martin	**$7,000,000**	*Actor, for* Sgt. Bilko
Randy Mastro	**$138,000**	*Deputy mayor for operations, New York City*
Kevin McCabe	**$138,000**	*Chief of staff, City Council*
Sister Mary Rose McGeady	**$130,691**	*President, Covenant House International (paid to the Daughters of Charity religious order)*
The Reverend James McGraw	**$33,100**	*Pastor, St. John United Methodist Church*
Brian McNamara	**$25,000**	*Installation and repair technician, Cablevision*
Ruth Messinger	**$114,000**	*Manhattan borough president*
Edward Meyer	**$2,650,000**	*Chairman and CEO, Grey Advertising*
Alan Mia	**$13,000**	*Fruit-cart clerk*
Charles Millard	**$133,000**	*President, Economic Development Corporation*
Joseph Miller	**$85,728**	*Director, Medical Division of the Department of Sanitation*
Maria Mitchell	**$133,000**	*Health-policy adviser for Mayor Giuliani*
Demi Moore	**$12,500,000**	*Actress, for* Striptease
Kate Moss	**$2,300,000**	*Model*
Zenia Mucha	**$105,805, plus $31,597 in consulting expenses for the Pataki inaugural**	*Director, Governor Pataki's office of communications*
Richard Nathan	**$100,000**	*Founder, Tailored Technologies Company (a computer-consulting firm)*
Conan O'Brien	**$2,000,000**	*Host,* Late Night With Conan O'Brien
Rosie O'Donnell	**$7,000,000, including a reported $3,000,000 advance for her memoirs**	*Host,* The Rosie O'Donnell Show
Sean O'Gara	**$34,000**	*Administrative coordinator, the Fund for Animals (operates refuges for stray animals and wildlife)*
Jay Oliva	**$381,269**	*President, New York University*
Andrew P. O'Rourke	**$140,877**	*County executive, Westchester County*
Zigmund Palffy	**$300,000**	*Right wing, New York Islanders*
David Parsons	**$80,000**	*Choreographer*
George Pataki	**$129,493, plus $25,000 for legal work performed during gubernatorial campaign and $6,109 from family farms and produce stand**	*Governor of New York*
Howard Presley	**$13,520**	*Counterman, Pasqua coffee bar (41st Street and Second Avenue)*
Bill Pullman	**$2,500,000**	*Actor, for* Independence Day
R. Radess	**$9,360**	*Attendant, Mobil gas station in Long Island City*
Ted Rall	**$67,000**	*Cartoonist*
W. Ann Reynolds	**$166,653**	*Chancellor, City University of New York*
Carla Riccio	**$21,000**	*Editorial assistant, Dial Press*
Robbie	**$2,190 (about $6 a day)**	*Panhandler in East Village*
Antonio Rodriguez	**$35,567**	*Director of special events, Department of Homeless Services*
Robert Rodriguez	**$153,773**	*Port Authority detective sergeant*
Joseph Rose	**$133,000**	

Photographs: clockwise from left, Andrew Goldberg; Frances M. Roberts; Andrea Renault/Globe Photos; Randy Brooke/Sygma; Rob Kinmonth.

BARBARA WALTERS, $5,500,000


MIKE TYSON, $45,000,000


GEORGE VERVENITIS, $15,600

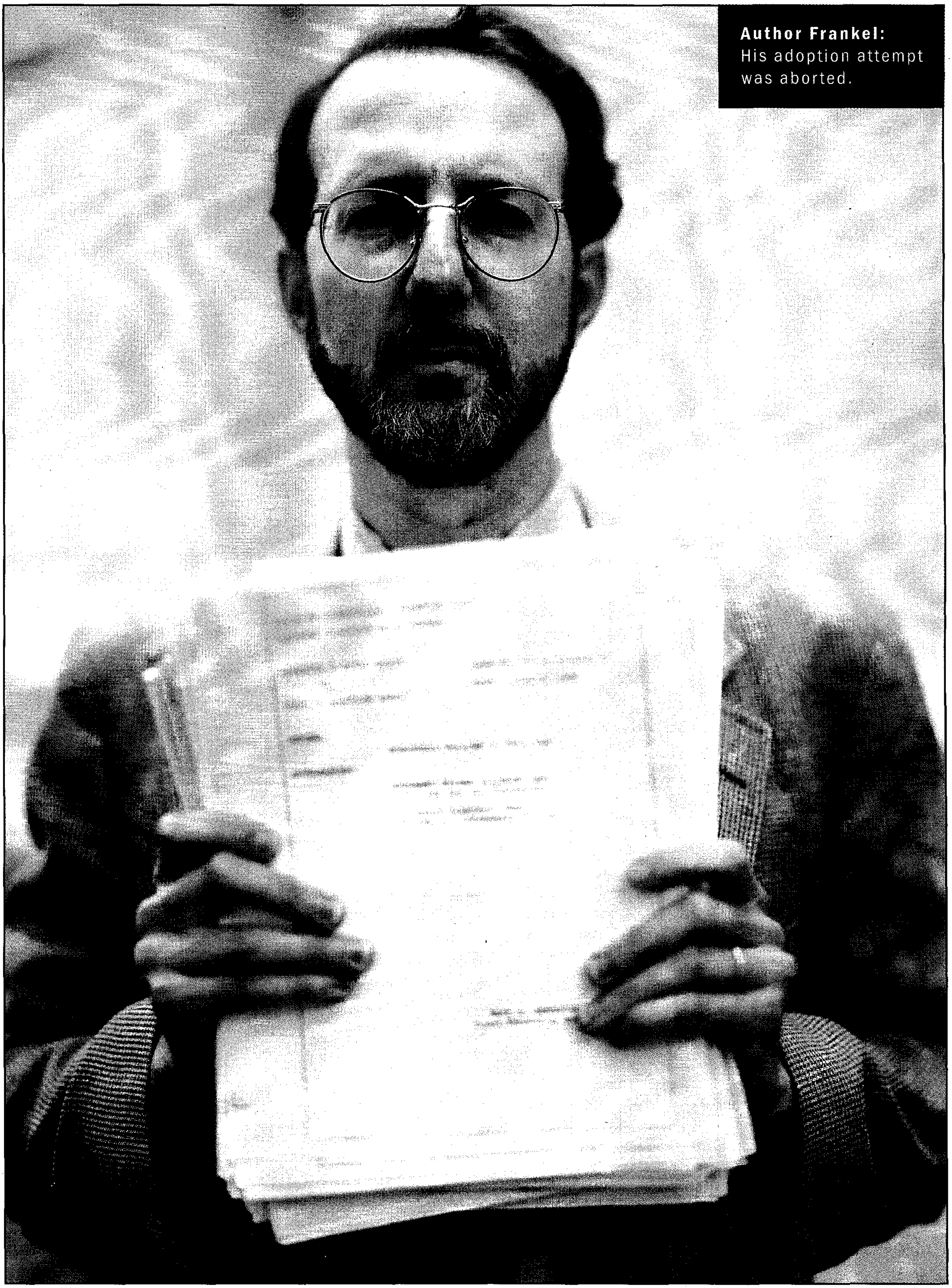
GEORGE RUPP, $317,187

Chairman, the City Planning Commission

Allen Rosenshine	**$1,425,000**	*Chairman and CEO, BBDO Worldwide advertising agency*
Christopher "Honest Abe" Rounick	**$2,600**	*Guitarist, Tompkins Square Park*
C. Bryan Rulon	**$49,500**	*Composer; 1995 winner of a Guggenheim fellowship and a Fromm commission*
George Rupp	**$317,187**	*President, Columbia University*
Morgan Sabia	**$20,000**	*Administrative assistant, Isabel O'Neil Studio Workshop (furniture restoration)*
Howard Safir	**$133,000**	*New York City police commissioner*
Ahilia Sahadeo	**$9,100**	*Customer-service assistant, Barnes & Noble*
Joseph Salvo	**$59,320**	*Director, Population Division for the City Planning Department*
Sapphire	**$500,000 (two-book advance)**	*Novelist and poet*
Kane Schirmer	**$29,714**	*Actor, model for romance-novel book jackets, personal trainer, and Ritz-Carlton running companion*
Lisa Schottenfelt	**$25,000**	*Assistant account executive, BBDO advertising agency*
William F. Schulz	**$135,000**	*Executive director, Amnesty International*
Ivan Seidenberg	**$1,484,800**	*Chairman and CEO, NYNEX*
Sheldon Silver	**$87,500**	*Speaker, New York State Assembly*
Winsome Sinclair	**$70,000**	*Casting director, Winsome Sinclair and Associates (a casting agency)*
Maurice Smith	**$24,000**	*Telephone operator*
Vornceal Steer	**$52,000**	*New York City bus driver*
Howard Stern	**$7,000,000**	*Talk-show host*
Debbie Stoller	**$0**	*Co-editor,* Bust
Tammy	**$80,000**	*Burlesque entertainer, Gold Fingers in Forest Hills*
Mike Tyson	**$45,000,000 so far this year**	*Boxer*
George Vervenitis	**$15,600**	*Owner, George's Shoe Repair (Second Avenue at 24th Street)*
Susan Viti	**$26,000**	*Fourth-grade teacher, Saint Gregory the Great elementary school (West 90th Street)*
Joseph Volpe	**$440,000**	*General manager, Metropolitan Opera*
Barbara Walters	**$5,500,000**	*Anchor,* 20/20
Fenghua Wang	**$32,000**	*Faculty librarian, SUNY Purchase*
Sanford Weill	**$5,328,750**	*Chairman and CEO of the Travelers Group*
Walter Weiner	**$962,673**	*Chairman and CEO, Republic National Bank of New York*
Stephan Weiss	**$1,583,333**	*Vice-chairman of the board, Donna Karan International*
Jack Welch	**$5,250,000**	*Chairman and CEO, General Electric*
Tony Wideman	**$41,839**	*Cable-service technician, Comcast (of Jersey City, N.J.)*
Howard Wilson	**$133,000**	*New York City investigation commissioner*

Reported by Sarah Bernard, Deborah Gasiorek, Vanessa Grigoriadis, Alexandra Lange, and Colleen Quinn.

Photographs: clockwise from top left, Mark Peterson/Saba; Kim Kulish/Saba; Andrew Goldberg; AP/Wide World Photos.



Author Frankel: His adoption attempt was aborted.

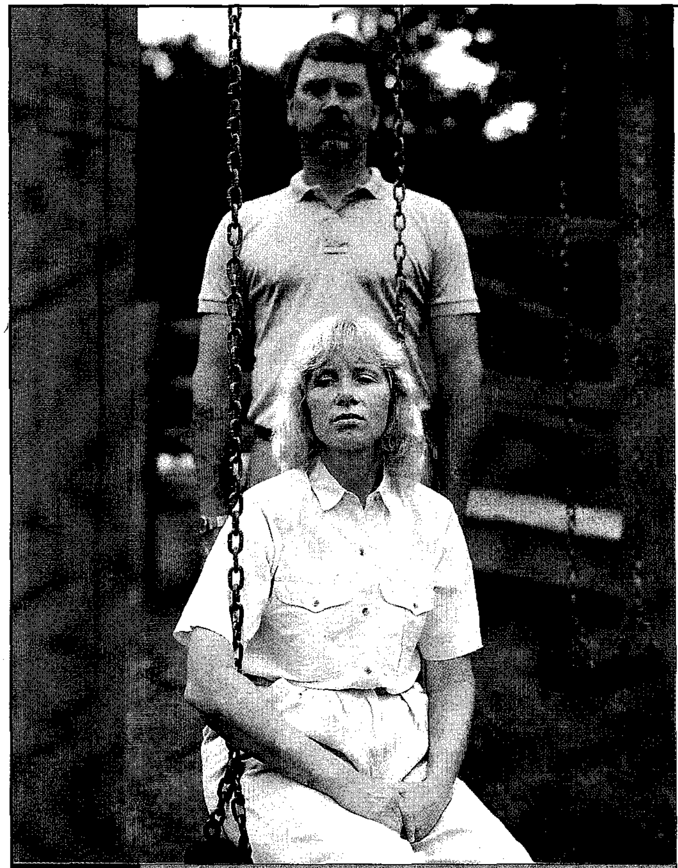
By Mark Frankel

Photographed by
Greg Miller for *New York*

Citing "despicable" practices, the state last week took action to shut down one of the region's most notorious adoption agencies. For the author, who still doesn't know if his prospective child even *exists*, it was justice at last.

ONE YEAR IN ADOPTION HELL

How do you mourn a child you never had, never held, a child who, for that matter, maybe never existed? That question has been nagging me for months. After years of struggling with infertility and miscarriages before the birth of our son three years ago, my wife, Susan, and I decided we could not weather the heartbreak of trying to conceive another child. So last year we contracted with



James and Patricia Basta: Assigned four children, they never met any of them.

Today's Adoption Agency, one of the largest international agencies in the Northeast, to adopt a child from Paraguay. The snapshot the agency sent us of our daughter-to-be showed a buttercream-colored infant with legs like plump sausages and a shock of black hair. We renamed her Molly and put her picture in the dining room for all to see.

She disappeared from our life as abruptly as she had entered it. On the last day of February, we attended a meeting at Today's Fort Lee, New Jersey, offices, located a few hundred yards from the George Washington Bridge. We were among a dozen families who had been called out to meet with the agency's staff after we had complained about the slow progress of our adoptions. It was a disparate bunch, including a prison guard, an IBM employee, a paralegal, software programmers, a physician, and a UPS manager, yet we were united by a sense of frustration and helplessness. We had paid the agency thousands of dollars in hopes of adopting a Paraguayan child—as much as $15,000 in a few cases. Yet we were left with too many unanswered questions and nagging suspicions. What had happened to the medical reports we had been promised? Why had we received no court papers? Why had some adoptions mysteriously fallen through?

At the center of the room stood the executive director and founder of Today's Adoption, a thin, stylish 54-year-old Chilean-American named Patricia Zuvic, known simply as Pat. She responded to our questions, but her answers contradicted one another, piling up like boxcars in a train wreck. Paraguay was in the midst of a severe political and economic crisis, she said; later, she suggested that while European families were being processed smoothly, lingering anti-American sentiment in Paraguay was hurting our cases. This was not going over well. One man announced that after nearly two years, he was so frustrated that he was canceling his contract. He and his wife were emotionally and financially depleted, he explained, then stalked out. Zuvic adamantly rejected suggestions that she should go to Paraguay herself to clear up the mess. She could be just as effective here, she insisted. Few of the weary families in the room were inclined to believe her.

Finally, tiring of Zuvic's obfuscation, I challenged her to produce some evidence that our adoptions were even legally registered in Asunción. "You don't need anybody's permission to open those file cabinets," I said. "If you have legal documents, let's see them now." Hesitantly, she nodded to her daughter Denise, 28, a pie-faced woman who works alongside her mother as the agency's director. A handful of documents relating to other cases was hauled from a drawer and passed about the room. When she came to us, however, Pat Zuvic came up empty. "Mr. and Mrs. Frankel," she said frostily. "I have no proof that your child exists." It would be weeks, perhaps months, before she knew anything, she said. Although we had known something was wrong, neither my wife nor I had come prepared for this. She refused to discuss refunds, though she reminded us that we were free to break our contract and forfeit the $9,500 deposit. When we finally arrived home that night, we gazed one last time at the photo we had received six months earlier, then packed it away. A few weeks later, we canceled our contract, too.

MY WIFE AND I HAD THOUGHT WE WERE ENTERING INTO INTERnational adoption with our eyes wide open—she's a physician, and I'm a writer for *Newsweek*. Following our decision to cancel the contract, I started my own investigation of Today's Adoption and began calling some of the other families I had met in Fort Lee. As word spread, I began to receive calls from strangers who had their own stories of adoptions gone wrong with the agency. It turns out that Today's Adoption, which is licensed in Pennsylvania and New Jersey and permitted to operate in New York, had left a trail of unmet promises and distraught families throughout the Northeast and as far away as Ohio and Indiana. While the agency has completed hundreds of successful adoptions, Today's Adoption has generated scores of complaints to state officials: some 50 in Pennsylvania, 20 in New York, 10 in New Jersey, plus at least a half-dozen lawsuits since 1991. "No other agency even comes close," said John Stupp, a lawyer with the New York State Department of Social Services in Albany, the agency responsible for licensing adoption businesses in the state.

A review of the complaints (some obtained under freedom-of-information laws), interviews with 26 past and present clients of Today's Adoption and state regulators, and an examination of legal records reveal a pattern of sleaze, mismanagement, and outright deception on the part of Today's, the Zuvics, and their agents. Since 1990, at least 24 families have paid the agency a total of $285,000, I learned, only to walk away without a child; only a handful have received refunds, and then only after taking the agency to court.

Last week, New York's attorney general, Dennis Vacco, gained a temporary restraining order to shut down the agency in New York State. He called their actions "despicable." In the civil complaint, filed in the State Supreme Court in Manhattan, Vacco charged that the Zuvics and a cohort "engaged in and are continuing to engage in fraudulent and illegal actions" despite warnings from state agencies to stop. A criminal investigation is also under way. (Full disclosure: My affidavit is part of Vacco's brief against the agency.)

Patricia Zuvic could not be reached for immediate comment about Vacco's action, but I did manage to contact her earlier last week to discuss my case. "We have the documents to prove that [your] child is there," she said by phone from her Hawley, Pennsylvania, office. "We have the documents that prove that [your] case is there." She then tried to persuade me I was morally obligated to resume the adoption my wife and I had canceled months before. "A child's life is at stake," she said. Zuvic agreed to answer questions about Today's Adoption in a later interview, but when I called back at the arranged time, her daughter Denise told me a "family emergency" had called her mother out of the office.

Today's record, while extreme, illustrates the dark side of international adoption. More than 10,000 Americans will adopt children from other counties this year, accounting for about one seventh of all U.S. adoptions. Many families choose to go this route convinced, in the wake of the "Baby Jessica" imbroglio, that an international adoption is less risky than a domestic one. Unlike in the Jessica case—where the birth parents reclaimed their child 2½ years after she was adopted—there is little chance that long-lost parents will step out of the South American shadows to reclaim their child. Other families go this route believing that they will get a child faster, or simply because they think it is their best chance of receiving a healthy infant. (Spurring the demand for international babies is the reluctance of domestic adoption agencies to place black children with white parents. As a result, many white families feel they have little choice *but* to search overseas. This is changing: Last month, President Clinton signed a bill that forbids federally funded agencies from allowing racial considerations to delay a child's adoption.)

Most international adoptions go off without a hitch, but the process does involve many pitfalls and few guarantees. Let's start with unfamiliar foreign laws and legal practices. And international adoption, for all intents, is unregulated by any state, U.S., or international authority. It is impossible to say accurately how many cases each year fall prey to unscrupulous operators, because nobody is keeping count. While state licensing bureaus have legal jurisdiction over agencies like Today's, in practice local regulators do not have the time, money, or means to adequately supervise adoptions initiated and completed in a faraway land. (Imagine your state motor-vehicle bureau certifying international airline pilots—as well as air-traffic controllers from Mexico City to Beijing.) "I have a hard enough time keeping close tabs on a case in the next county. Forget an adoption carried out thousands of miles away," one state adoption official told me.

After the government of Ukraine closed the country to foreign adoptions in 1993, Today's Adoption continued to take money from families wishing to adopt children there "despite the impossibility of that occurring," according to a January 6, 1994, New York Department of Social Services letter to Today's Adoption. A client who signed a contract to adopt a Salvadoran infant in December 1989 was shocked to discover, after more than a year of waiting, that his initial adoption papers had not been filed with the foreign court until January 1991. "Zuvic [had] assured me that the legal process was proceeding appropriately . . . and that it was remotely possible [the child] would be home by Christmas 1990," the client wrote to New York State regulators (names are kept confidential under state law). "I hesitated to push or complain because I knew they had the power to stop the adoption," the client added. It turned out, according to state regulators, that the Salvadoran lawyer retained by Today's Adoption was arrested by local authorities for baby selling and suspended from practicing law. In one extreme instance cited by Vacco last week, Today's Adoption had assigned a Chilean child that was so sick it later died. In another instance, a couple who had successfully brought a child home was stunned to receive a follow-up visit not from a social worker, as is customary, but from a *sanitation* worker.

Baby broker Patricia Zuvic: Targeted by the state.

Clampdown: Attorney General Vacco last week with aides and alleged victims.

Denise Zuvic was at a loss to explain why Today's Adoption had generated so many complaints. "I don't know how the other agencies run their program," she told me last week, "so I don't know why their complaint list would be smaller."

James and Patricia Basta of Southbury, Connecticut, worked with Today's Adoption for three years. During that time, they were assigned four separate children (three in Chile, one in Guatemala) for adoption. Despite Pat Zuvic's repeated assurances, Patricia Basta says, each case collapsed, once only hours before the couple's departure for Chile. "I was totally hysterical on the phone when Pat told me the fourth assignment had fallen through," recalls Basta, a former airline stewardess. "We had already sent out pictures of this child to our families." The couple is now suing the agency for the return of $13,650 in advance payments.

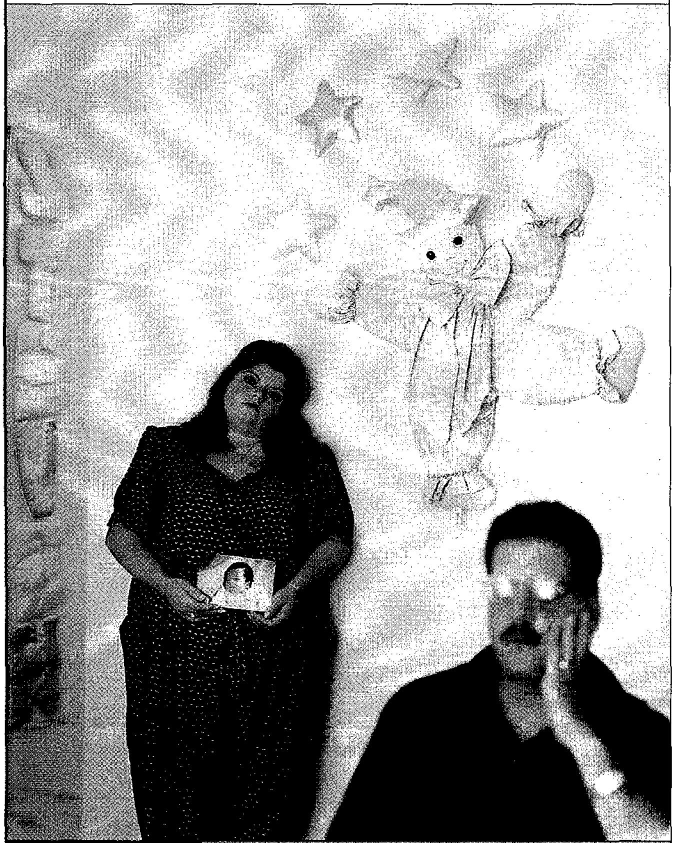
More-recent complaints center on Paraguay, where dozens of Today's Adoption clients have been mired for months in the country's byzantine legal system. Since signing a contract with the agency last May, Mike and Millie Collica of South Hempstead, Long Island, estimate they have spent $38,000, scraped from family members, trying to bring their adoptee home. It has not been pleasant. Millie Collica says she received a call from her Paraguayan attorney's mother this past February telling her that her child, who was optimistically named Steven, was suffering from malnutrition, high fevers, and diarrhea. During a frantic solo trip to Paraguay a few weeks later, she was astonished to learn that her lawyer had not touched her case in months. The lawyer, she says, claimed that he had not been paid by Today's Adoption and demanded cash from her to resume working. Upon returning to the

Photograph: top, Philip Greenberg.

One couple who had successfully brought a child home was stunned to receive a follow-up visit not from a social worker but from a *sanitation* worker.

States, the couple severed contact with the agency. “This was probably the most painful, grueling experience that any infertile couple could go through,” Millie Collica says. “It was like losing a child.” Citing adoption-confidentiality laws, Denise Zuvic refused to discuss this or other specific cases.

Before it was shut down last week, Today’s Adoption handled about 80 cases in a normal year, Denise Zuvic says. That caseload places it in the “high-middle range” of all private U.S. agencies, according to an official with Adoptive Families of America, which helps families seeking adoptions. Not at all average, however, was Today’s solicitation approach. The agency matched children with clients before the clients were screened and a formal personal evaluation had been conducted, former clients say, sometimes doing so minutes after the applicants’ initial interview had gotten under way. Linda Yarosh, of Bayonne, New Jersey, says she was assigned a child in Paraguay over the telephone about a week after she had called the agency in January 1995 to inquire about the possibility of a foreign adoption. “I was really surprised—it was 1-2-3. I thought it was meant to be,” she recalled recently, 21 months and $20,000 later. She is still waiting. New Jersey’s Bureau of Licensing recently found that Today’s had violated ten provisions of the state adoption code. The state ordered the agency to stop its practice of assigning children to prospective families before evaluating clients and requiring families to pay before signing a contract. “I haven’t encountered many adoption agencies that operate in this manner,” said Stephen Hatola, assistant chief of the New Jersey bureau.



Millie and Mike Collica: Not getting “Steven” was “like losing a child.”

To vulnerable couples, the pitch was irresistible. It certainly was in our case. One evening last September, Irwin Wein, a social worker affiliated with Today’s Adoption, called us at home. Wein already knew of our interest in finding a child—a few weeks earlier we had hired him independently to write a required report on our fitness as adoptive parents, which we planned to submit to a Manhattan agency. That night, Wein called on his own account. If we were still interested, he told us, Today’s Adoption had Paraguayan children available immediately. At his suggestion, we quickly dialed his colleague Barbara Trent, the agency’s Long Island–based director of placement, who reeled off the names and vital stats of a half-dozen Paraguayan infants and invited us to take our pick.

But there was one catch. We had to move quickly, Trent told us. Paraguay was on the verge of suspending foreign adoptions, she said. We had only a few days to get our completed paperwork to the agency, together with a check for $9,500—about half of the total fee. Before we hung up that night, we had settled on Tarytha, a little girl who we were told was only four weeks old. During the next 24 hours, we called Trent repeatedly for more details and pressed her for the exact date the moratorium was to take hold. Her answers were muddled—a week? the end of the month?—but she assured us we could probably plan on bringing our new daughter home by April, six months later. Crossing our fingers, we sent off our paperwork and check and began the happy task of preparing for our new baby. (Wein and Trent both refused to sit for a telephone interview last week.)

After the initial flurry of phone calls, the line to Today’s seemed to go dead. A promised medical report never arrived. Nor did documents that proved our case was registered with the Asunción courts; all we had was a slightly blurry snapshot of our child and a copy of a birth certificate. When we ran into Pat Zuvic at a convention for adoptive and would-be adoptive parents around Thanksgiving, she told us once again that our case was moving smoothly.

By Christmas, however, I had grown sufficiently concerned that I contacted the American consulate in Asunción, which registers adoptions in progress. It had no record of our case. Alarmed by media reports of organized baby thefts in Paraguay, I called the Minneapolis offices of the Adoptive Families of America to ask about the allegations, and received a worse shock: The government of Paraguay, according to a U.S. State Department memo that the family organization faxed to me, had suspended all foreign adoptions on September 18, 1995—the day *before* Irwin Wein had called us. Increasingly distraught, I called the Asunción consulate again to ask whether there was any way our adoption could be legitimate. A U.S. official there graciously offered to contact the two Paraguayan lawyers Today’s Adoption had assigned to us. A few days later, I was informed that both attorneys had denied any knowledge of our case or our child.

That night, I called Pat Zuvic; for once, I got through immediately. Nearly beside myself with rage, I asked why the Paraguayan lawyers had disavowed our case. Zuvic calmly reiterated that our case was going ahead normally, and accused the lawyers of lying. "You are a very angry person, Mr. Frankel," she told me. About that, at least, she was right. She agreed to mail us documents proving that Tarytha did in fact exist and that our adoption was legally registered in the Paraguayan courts. A few days later, I received a packet from Today's Adoption containing a smattering of documents, internal memos, and canceled agency checks. It proved nothing, other than that some of our money had been spent. Then came the February meeting at which Pat Zuvic told us our child might not exist. A few weeks after that, we canceled our contract and requested a full refund. We also filed a fraud complaint with the state. Although the state subsequently requested that Today's Adoption refund our money, the Zuvics have refused to do so, saying that they had informed us before we signed our contract that Paraguay had suspended foreign adoptions.

PAT ZUVIC MADE ADOPTION HER PROFESSION IN THE EARLY EIGHTIES, a few years after she herself had adopted a Chilean infant, according to information gleaned from licensing records. In 1984, she went to work for Today's Family, a nonprofit agency in Honesdale, Pennsylvania. Her boss was David Verplank, a prominent Long Island private-adoption attorney best known for playing a supporting role in the Lisa Steinberg case a few years later. (Verplank helped place the infant Travis Smigiel in the home of Joel Steinberg and Hedda Nussbaum. Steinberg was later convicted of beating their 6-year-old adoptive daughter to death; Verplank was not charged.)

Today's Adoption Agency, which Zuvic formed in 1988 shortly after Verplank dissolved Today's Family, has seemed to go out of its way to court controversy. Late last year, the agency sent out announcements welcoming Stanley Michelman as its new director of domestic adoptions. A well-known Pearl River, New York, attorney, Michelman had run one of the largest private-adoption practices in the New York region. Until October 1994, that is, when he was suspended from the practice of law for three years on six charges of professional misconduct arising from two private adoptions in which he represented both the biological mother and the adoptive parents.

Regulators have been trying to bring Today's Adoption Agency to heel for some time. Pennsylvania's Department of Children, Youth and Family Services has refused to renew the agency's license since 1994. Today's Adoption is appealing and is for the moment being allowed to stay open. Among the agency's serious legal violations, the state alleges, were running an unlicensed foster home, charging clients for costs unrelated to their adoption (including $200 for skis purchased by Denise Zuvic), and failing to complete a child-abuse check on a foster mother.

One of the main questions in the minds of the various state investigators probing Today's Adoption is where the money has gone. A rough calculation of fees charged by Today's Adoption, multiplied by the number of cases it takes on each year, suggests an annual cash flow well into the seven figures (authorities cite similar numbers). In any case, the Zuvics do not seem to be suffering. Pat Zuvic owns two houses in Tafton, Pennsylvania, of undetermined value, a 1996 Chevy Blazer valued at $28,000, and a $10,000 motorboat, and she shares ownership of a third home, in Lakeville, Pennsylvania, with daughter Denise. Pat Zuvic apparently managed this life on a gross income of only $12,443 in 1993 and $14,811 in 1994, according to federal tax returns entered into public record as part of the Basta case against Today's Adoption. (As of this February 8, Denise Zuvic had not yet filed U.S. tax returns for 1993 or 1994. Last year's returns for mother and daughter were unavailable.) Meanwhile, less than $1,700 was held in the agency's bank accounts, according to a filing by Today's Adoption in the same case. Denise said she couldn't explain the agency's bank balances: "That would be something the accountants have to handle." (State officials said last week that they were attempting to freeze the Zuvics' assets and ordered the agency to refund money owed clients.)

Linda Yarosh: Still waiting for her child, almost two years and $20,000 later.

What can families do to protect themselves against unscrupulous agencies? Prospective parents should, of course, make sure their agency is licensed and demand a complete list of references. Ask your state licensing bureau whether the agency has received any recent complaints. You might also want to consult the local chapter of the Adoptive Parents Committee or the National Council for Adoption in Washington. But our experience shows that you can ask the right questions and still wind up with the wrong agency. The best defense is to employ common sense. Any offer of adoption that sounds too good to be true probably is. As for ourselves, we have decided to try again; in two weeks, we'll be off to adopt a baby girl in China. The contrast between our new agency and Today's Adoption could not be greater. Our phone calls have been returned promptly; we've been informed every step of the way. We've even been told we overpaid and now have a $100 agency credit. We're still trying to decide what to call her. Molly, unfortunately, is out. That name has already been used by us once, and like the child it was attached to, it's lost forever. ■

JACKIE UNDER HER SKIN

Fifty years after Jackie Robinson broke baseball's color line, his widow, [redacted] revisits the man behind the legend.

BY ALEX WILLIAMS

FROM THE TIME RACHEL ISUM, A POLITE STRAIGHT-A STUdent, first met Jackie Robinson on the UCLA campus in 1941, she sensed that the four-sport hero might one day be hers. What she could not sense was that he would not be hers alone.

"I was a freshman, he was a senior, when we met," says the woman who five years later would become Mrs. Jackie Robinson. "One day, one of the ballplayers, Ray Bartlett, brought Jack over and introduced me to him. I remember feeling attracted to him not so much because he was the campus hero but because of the way he held himself. He appeared to be proud of his color. We thought a lot about color, and gradations of color, in those days. We had a caste system, and light-skinned people were *passing*, not wanting to be black. But Jack was *ebony*-colored. He used to wear white shirts. It wasn't so usual to see a very dark person who was so proud."

She adds, "I think he became what we would call a 'race man' early in life."

Unfortunately, to the generations for whom the Dodgers are simply a California phenomenon like the Santa Anas, this epochal "race man" seems holy but remote, like John the Baptist. For those who never saw his muscular, pigeon-toed gallop around the bases, it is very difficult to remember that there ever was a flesh-and-blood Jack Roosevelt Robinson walking down Flatbush Avenue. In this way has this complex man—who by day would talk brutal trash and by night pray on his knees bedside—been tidily beatified over the past five decades into a twentieth-century saint, a metaphor for integration itself. This is one reason that Rachel, a disarmingly youthful 74, has just published *Jackie Robinson: An Intimate Portrait.* The book is a photo history of the Robinson home life, a quiet first salvo in the coming broadside of Robinson commemoratives tied to next year's fiftieth-anniversary celebration of Robinson's triumph over baseball apartheid. As meticulous as an art book, the memoir contains hundreds of private photos and dozens of vignettes written by Rachel. Taken as a whole, the book is most startling in its gripping ordinariness.

After all, by the time he died, in 1972, Robinson had grown used to playing the symbol. He was appropriated, at various times, by everyone from the Communist *Daily Worker* to the Republican Party, and he spent his post-baseball years lending his name to various civil-rights causes. Rachel, through all this, was asked to cede her husband to history. Her Jack became our Jackie. Which is perhaps one reason she sounds to this day so pointed when she calls him Jack. "I always thought of 'Jackie' as his sports name, his celebrity name," she says.

The book, written with journalist Lee Daniels, succeeds in reducing Jackie, for purposes of reflection, to the human scale where Rachel always knew him. It is, however, a success borne of a failure. For years, Rachel tried to write a straight biography.

"I had no voice, almost. I had a way of censoring things out," she says. "It was 'clinical,' that was the word somebody used. I'm a psychiatric nurse, so I understand what that means."

This is surprising, and it's not. Seated in the West 35th Street offices of the Jackie Robinson Foundation, Rachel is warm and candid. She punctuates her frequent jokes with a quick, girlish laugh. There is, however, a clinically precise Rachel that becomes quite apparent. This is the Rachel who, after Jackie's death, taught nursing at Yale and started the foundation, which provides college scholarships. This is the Rachel who is surgically precise in her wording, who will sit through a 90-minute interview without a perceptible fidget. Spend enough time onstage, apparently, and at some point, the character becomes you.

Rachel expected a quiet life when she married Jackie in 1946. Jackie didn't even have a job at that point. A year later, however, the couple would carry the burden of a race—this at a time when Jackie's first minor-league manager could wonder aloud whether "a nigger's a human being."

"If people were yelling [insults], as they were in Baltimore and Philadelphia, I couldn't even turn around. They didn't even know I was sitting there, but it was going right through my body," Rachel says, managing a laugh. The home, they insisted, would remain an asylum. Jackie worked hard to maintain this ideal.

"On the ball field, Jack would taunt pitchers, yell at umpires," Rachel recalls, a bit proudly. "It was part of his style. But at home, he was a very quiet, tender, gentle person. Most people don't want to think of him in that way. Someone wrote that I should be elected into the Hall of Fame for having lived with this angry man. But Jack got it all out on the ball field. He was very careful to not even show the angry side of himself at home. He'd walk away, withdraw. We never heard a curse word out of him—*ever, ever, ever.* And I understand from [sportswriter] Dave Anderson, who had been in the locker room, that Jack had *quite* a vocabulary."

Since Jackie died at the age of 53, nearly blind from diabetes, the history of the civil-rights movement—and his role in it—has been steadily revised. As social conditions fluctuate, so do our perceptions of Robinson. This has made it tough for Rachel, the self-appointed custodian of his legacy. Of course, it never was easy. Jackie Robinson from the beginning was more complex than white America presumed baseball's first lucky Negro to be. Never one to maintain the easy affability of Roy Campanella, the second black Dodger, Jackie was a born agitator who almost got court-martialed for refusing to ride in the back of an Army bus.

But with Jackie, of course, it couldn't even be *that* simple. A handy symbol of the oppressed, Robinson was nevertheless a Nixon supporter and a man who famously, if mildly, denounced the militant Paul Robeson in front of Congress during the McCarthy hearings. By the time of Malcolm X, Jackie had come to be considered by radicals an Uncle Tom more than a crusader. Black Panther Stokely Carmichael called him a "period piece."

The tide has since reversed, to the point where a current myth-spinner like the filmmaker Ken Burns can claim Jackie as "one of the greatest Americans who ever lived" and barely raise eyebrows. His mythic persona finally safe, then, it seems a strange time to invoke the smaller Jackie, the Jackie who couldn't ski and hated swimming pools. Rachel, perhaps, has focused on the family's too-rare moments of privacy in an effort to reclaim her husband, to seize him back from our national narrative.

She considers this, then shrugs. "He's so much *mine,*" she says. "He always was and *always* will be." ▬

PHOTOGRAPH BY DANNY CLINCH
FOR NEW YORK

THE BIRTH OF THE COOL PERETZ

"DO YOU LIKE THIS?" JESSE PERETZ SAYS TO A SMALL stable of ad execs, all huddled in a tent around a tiny black-and-white monitor. Peretz has spent the better part of this hazy, soupy Friday at a desolate park in suburban Long Island, shooting a series of fifteen-second spots for the New York State Lottery. The ad people nod enthusiastically. Peretz bounds up to his actors—an aggressively normal-looking couple—and guides their line readings. "Sarah, when you say, 'Tax-free million!' tone it down a little bit," he gently advises. "Go for the cheese!" cheers one of the ad people. Peretz smiles politely.

With an impressive number of short films, commercials, and music videos to his credit, the 28-year-old Peretz has, to his chagrin, somewhat unwittingly established himself as an avatar of cheese. Till now, he has perhaps been best-known for those hysterical, ubiquitous "Jimmy the Cab Driver" MTV promos, in which a nutty, greasy Boston hack (played by his old Harvard roommate, Donal Logue) ruminates obsessively—to the visible consternation of his fares—over Madonna and Alanis Morissette. One of his most recent videos, for Nada Surf's "Popular," a send-up of the high-school caste system in which beautiful teenage girls and boys, oozing keggers and date rape, luxuriate in narcissistic self-lust, is at the moment one of the most heavily played clips on MTV. And his video for the Foo Fighters' "Big Me"—a spoof of the commercials for Mentos in which Aryan-looking young people run around ridiculously subverting authority—was nominated for five MTV Video Music Awards, including Best Direction. It won for Best Group Video.

"That was the turning point for Jesse," says Jenny Warren, his commercial rep. Warren sells Peretz as "a young, hip, smart Gen-X guy with an ironic sensibility."

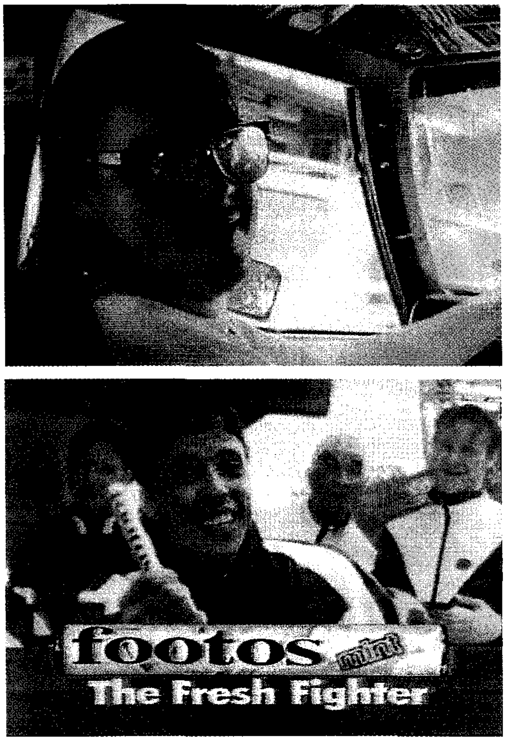
"That's almost more embarrassing than my mom ever was," says Peretz, upon hearing his rep's pitch. He will, however, concede that the sudden attention "has made it easier for me to get better jobs, and perhaps a little more money to execute ideas well."

JESSE PERETZ'S FATHER KNOWS AL GORE PERSONALLY. BUT JESSE HAS SHED HIS PUNK-BRAT POSTURING TO BECOME ONE OF THE MOMENT'S HOTTEST VIDEO DIRECTORS. BY MAUREEN CALLAHAN

PHOTOGRAPH BY LYNDA CHURILLA
FOR NEW YORK

The day after he wraps his commercial for the New York State Lottery, Peretz stops at Aggie's, a popular Houston Street diner, for breakfast; this afternoon, he'll catch a flight to Los Angeles, where he will spend the next week casting his first movie. "I come here a lot," says Peretz, "but after I broke my legs, I was in here all the time." Last December, Peretz was knocked twenty feet by a cab that was shooting down a side street at 60 miles per hour; he spent weeks bedridden and months in physical therapy. ("It was not the best winter to be on crutches," he says ruefully.) He nods in the direction of Aggie's manager, a notoriously tough woman who doles out seats like hard-earned medals. "She had a similar accident with her leg," he whispers. "She became *obsessed* with my progress to, like, a psychotic degree." He laughs. "Every time I came in, she'd make me walk back and forth in here and yell at me, 'Jesse, heel-to-toe. *Slow* down!' "

PERETZ GREW UP IN BOSTON, THE THIRD OF FOUR CHILDREN; ANNE, his mother, runs a family-therapy clinic for the poor and disadvantaged, and his father, Martin, is the controversial editor-in-chief and chairman of *The New Republic.* He attended Commonwealth School, a repository for young, privileged intellectuals-in-training—though by all accounts he was not the most diligent student. "Jesse was kind of above it all," says former classmate Patrick Amory, who now works at Matador Records. "He played jazz bass and hung out with older people. But then he and Evan [Dando, with whom Peretz would form the Lemonheads] got into punk rock—which he had looked down upon—and became a lot more friendly and inclusive."



Peretz's ubiquitous MTV promo (above); His Foo Fighters video is a parody of a Mentos ad (below).

Peretz (who decided he wanted to be a director when he was 16, after acting in a short movie some friends had made on the fly) went on to study film and photography at Harvard, where he maintained his hipper-than-thou posture. "I had a big attitude," he freely admits. "I had my cool rock friends; I ate in the dining hall maybe five times in a year." He shrugs. "But I slowly got over myself."

"The Lemonheads were really big on the Boston scene back then," says his college friend Alex Star, who today is the editor of *Lingua Franca.* "Jesse was either recording or out on tour—he was hardly ever in school." After a falling-out with Dando in his final year of college—just as the band signed a lucrative deal with Atlantic Records—Peretz focused intently on film and photography. "He would lock himself in the darkroom all day and all night," recalls Star.

Peretz himself refers to his stint in the Lemonheads as "a glorified hobby." "I was wondering from the beginning how long [the band] would sustain him," says Martin Peretz (who, nevertheless, flew with his wife to gigs in Amsterdam and Sweden). After graduation, Peretz moved to Manhattan with Logue and scrounged around for work as a production assistant. "We had both broken up with our girlfriends and were unemployed," he recalls. "We would just sit there and watch news stories develop on CNN—quite incrementally." After nine months (Peretz says he lived off his cut of the Atlantic Records advance), he landed scattershot work as a PA and directed a few clips for friends like Juliana Hatfield and Superchunk. Then, in 1992, he got his first real break—Dando asked his former bass player to direct a Lemonheads video.

PERETZ TOUCHED DOWN IN LOS ANGELES JUST AS THE RIOTS ERUPTED. "I didn't know L.A. very well," he recalls. "I get this call at the hotel from Evan—this was in the phase when Evan's best friend was Johnny Depp, and Johnny was going to be in the video—to come up to Johnny's house, that it would be safer," says Peretz. "They give me directions, and I go up the Hollywood Hills. All I could see was dried brush, and I was like, 'Tonight they're going to burn the hills where all the rich movie stars live.' And I get there and Evan and Johnny Depp were in the hot tub, smoking pot and reading poetry to each other, and I was just like, 'Oh, my God, we all deserve to die tonight.' "

Peretz obviously harbors some free-floating guilt about being a rich kid; he's fiercely secretive about his lineage. As he vaguely puts it, his family is "a big issue." He laughs nervously, then adds, "I'm only sort of realizing that it's weird what I take for granted." His father is close enough to the vice-president to receive messages like "Just tell him Al called," but the younger Peretz exudes a generic, nonthreatening vibe, albeit a hipsterish one.

And while Peretz is undeniably gifted at ingratiating himself—many who know him say he is a peerless charmer—his formidable work ethic refutes any behind-the-back sniping about wealth or privilege or connections. "Jesse *does* work really hard," says Star firmly. "He's not someone who makes life easy for himself."

Next month, Peretz begins shooting his movie, a romance based on Ian McEwan's short story "First Love, Last Rites," produced by Forensic—an independent production company—with a budget of $500,000. "This obsession with the McEwan story—this is really what he has wanted to do," says his father. "It's very much Jesse's aesthetic: spare, a little bit dark, and not a lot of gesture toward the pretty."

"The sad reality of my life," says Peretz, "is that my taste totally runs toward pretentious, serious things. That's what makes me really excited. And I worry that anyone who likes what I do will, in some way, feel deceived. The first scripts that were sent to me were all these stupid, ridiculous comedies, and I ended up having this huge personality crisis: Is *that* what I am?" Well, yes and no. In a video he recently directed for a band called Self, Peretz lampooned himself by placing a megalomaniacal would-be rock star in the path of a speeding cab. When asked about any self-abasing inferences one could draw, he says simply, "I needed an idea."

"A month after my accident," says Peretz—who, though fully recovered, recalls nothing of that day—"I was crutching my way past the Newsbar, and a guy who works in there saw me through the window and he came running out and gave me this huge hug. He said, 'I was sure you were dead.' And then he told me that I stood up almost all the way after getting hit, and then I passed out. It *really* freaked me out, because I suddenly had this image of myself standing up and then falling down." He pauses. "But in a way, I think it's a really good thing to have happen to you. It's all luck, and it's all in how you land." ■

NEW YORK MAGAZINE

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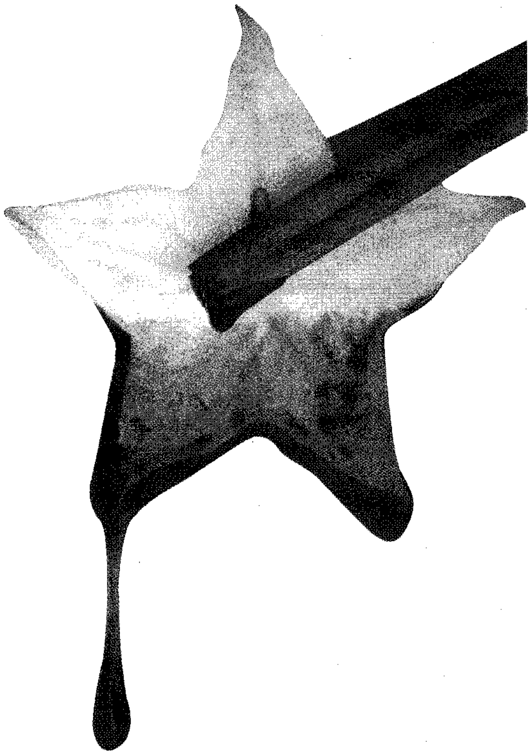

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BEST BETS

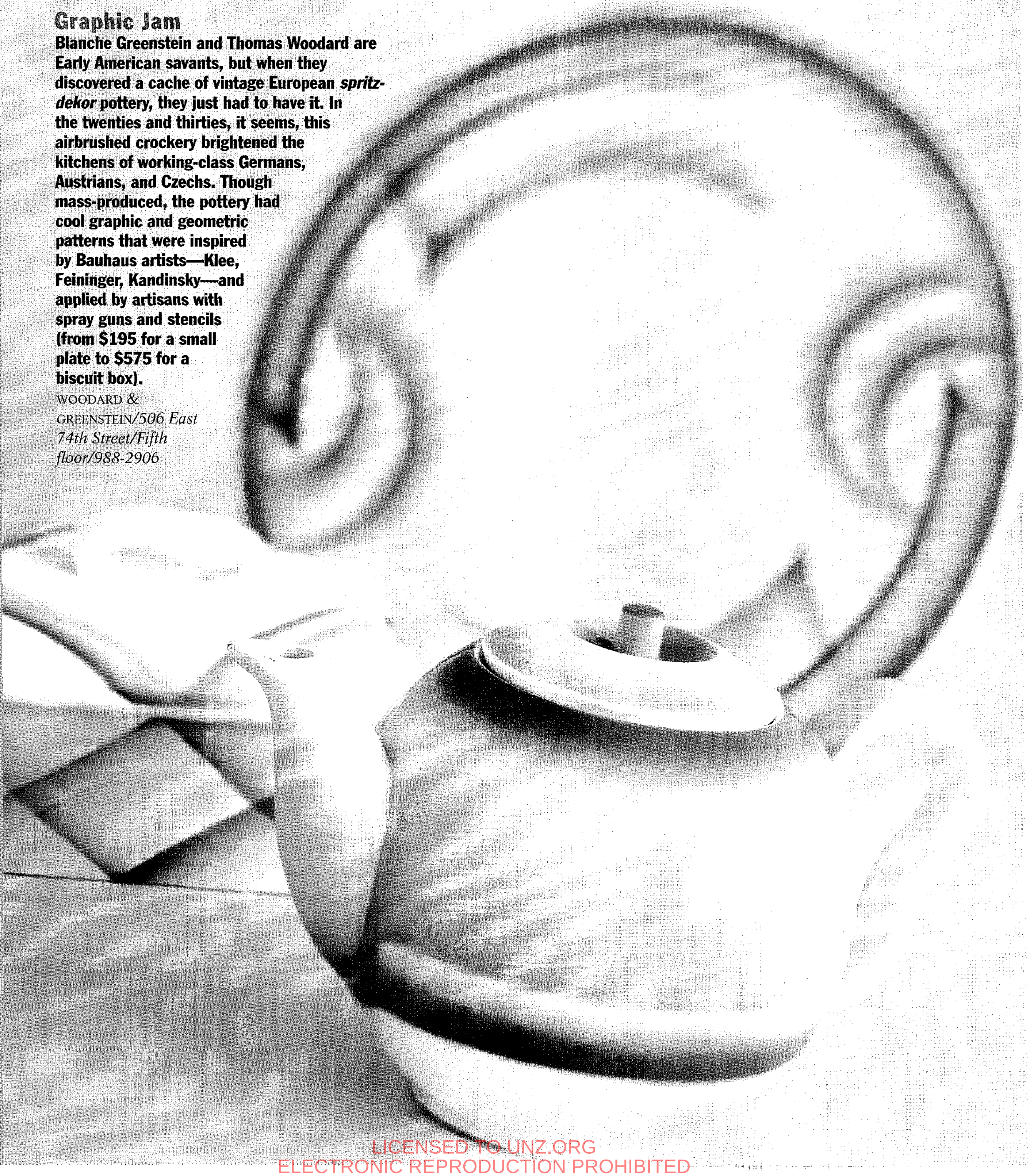
The best of all possible things to buy, see, and do in the best of all possible cities

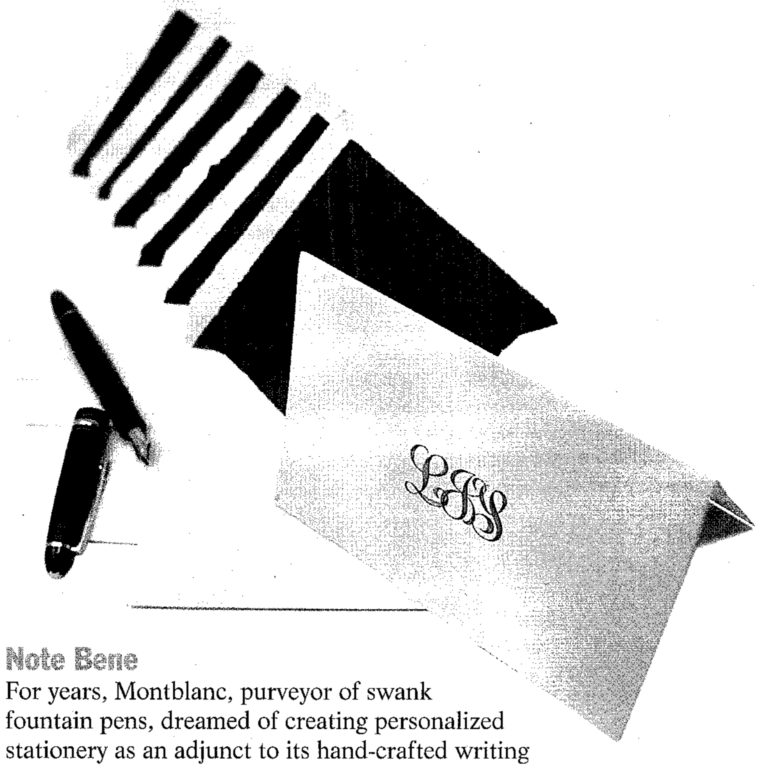
BY CORKY POLLAN

Graphic Jam

Blanche Greenstein and Thomas Woodard are Early American savants, but when they discovered a cache of vintage European *spritz-dekor* pottery, they just had to have it. In the twenties and thirties, it seems, this airbrushed crockery brightened the kitchens of working-class Germans, Austrians, and Czechs. Though mass-produced, the pottery had cool graphic and geometric patterns that were inspired by Bauhaus artists—Klee, Feininger, Kandinsky—and applied by artisans with spray guns and stencils (from $195 for a small plate to $575 for a biscuit box).

WOODARD & GREENSTEIN/*506 East 74th Street/Fifth floor/988-2906*

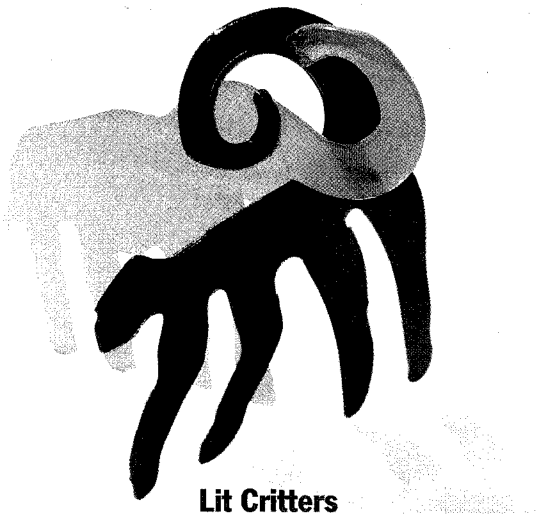




Note Bene

For years, Montblanc, purveyor of swank fountain pens, dreamed of creating personalized stationery as an adjunct to its hand-crafted writing instruments. But the company couldn't find papers that met its high standards—that is, until Luke Pontifell (founder of Thornwillow Press, publisher of handmade, limited-edition books) stumbled upon a medieval Czech village in Moravia where paper is still entirely made by hand from centuries-old techniques. Pontifell worked with Montblanc to create this new line of stationery, and—characteristically, given the company's total immersion in detail—the dies are hand-engraved, the envelope linings and print colors coordinated with Montblanc inks ($275 to $300 for 100 engraved note cards and plain envelopes).

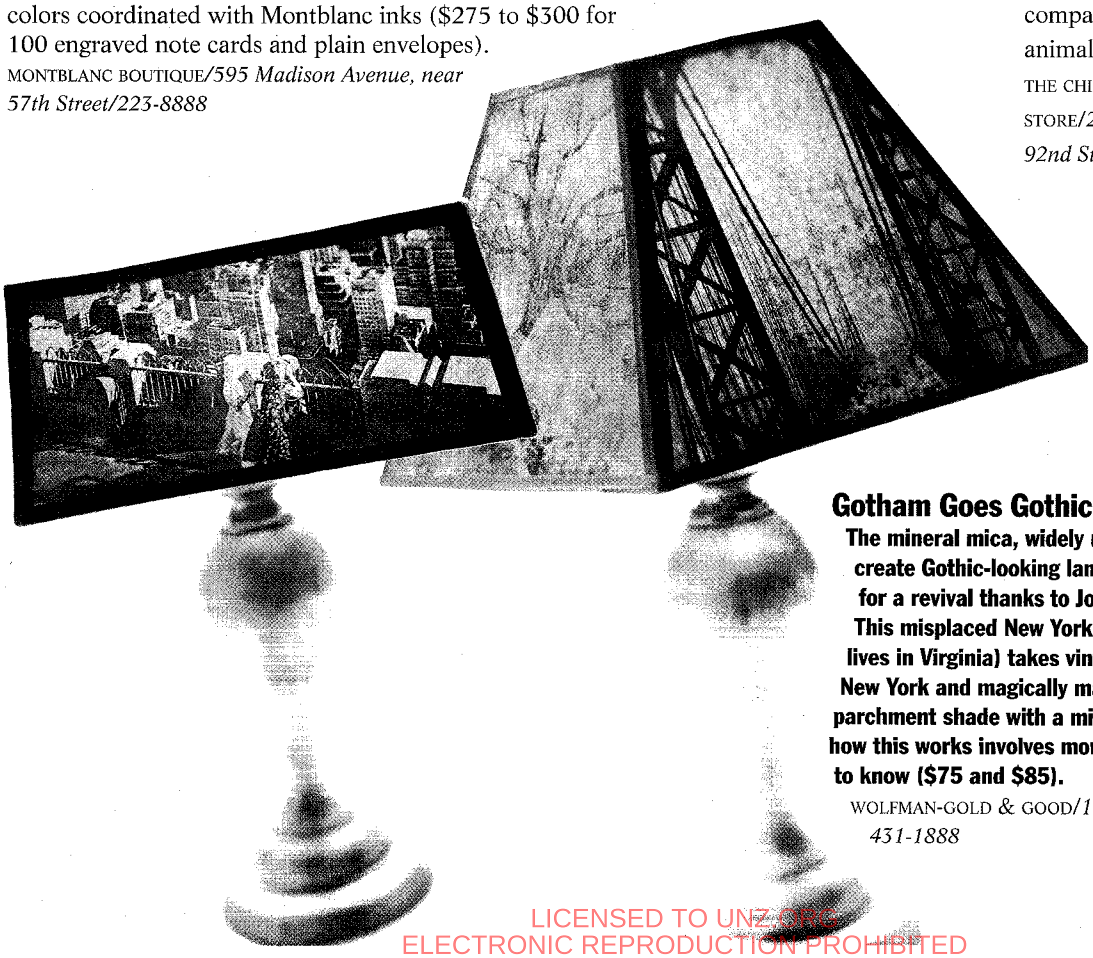
MONTBLANC BOUTIQUE/*595 Madison Avenue, near 57th Street/223-8888*



Lit Critters

Chalk it up to the weather, but Seattle is known, in publishing circles at least, as prime book-selling territory. So it's not surprising that a Seattle-based company would come up with a clever bookmark to smooth out dog-eared pages. Remarks's plastic doggies proved such a hit that the company now produces an animal menagerie ($2.50).

THE CHILDREN'S GENERAL STORE/*2473 Broadway, near 92nd Street/580-2723*



Gotham Goes Gothic

The mineral mica, widely used in the thirties to create Gothic-looking lamp shades, may be in for a revival thanks to Joe Seminerio. This misplaced New York designer (who now lives in Virginia) takes vintage stock photos of New York and magically marries them to a parchment shade with a mica shellac—exactly how this works involves more than most of us care to know ($75 and $85).

WOLFMAN-GOLD & GOOD/*117 Mercer Street/ 431-1888*

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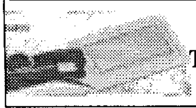

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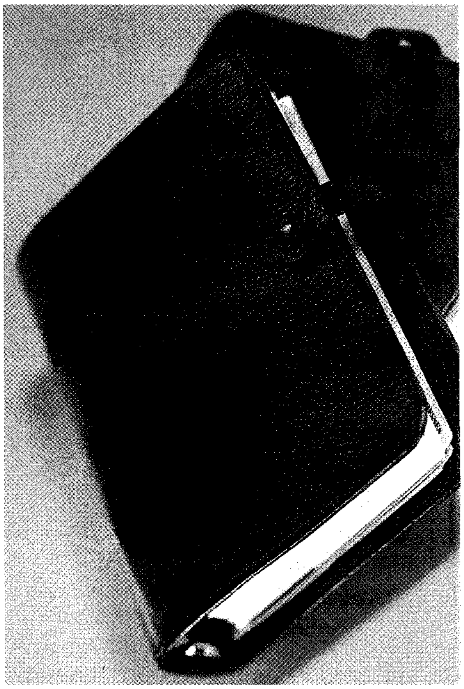
SALES & BARGAINS DANY LEVY

Urban Planning

Savoir faire for sale: Rent an expert to revive your plants, your pad, and your prospects. Romantic, that is.

FOR THE PAST YEAR OR SO, THIS SECond-story stationer has been swallowed by the construction mess wrought by the incoming phalanx of megaboutiques—Valentino, Armani, Prada, et al—along Madison Avenue. Now that the scaffolding is gone, Madison Signatures is celebrating with a discount on Filofaxes. For example, the Personal Richmond, which retails for $75, is now $50. *Madison Signatures, 743 Madison Avenue, near 65th Street (717-1386); A.E., M.C., V.; Mon.–Thurs. 10–6, Fri. till 4, Sun. noon–5; through 10/31.*



Well-appointed: Filofax's Personal Richmond date book comes with all the essential inserts.

Green Sleeves

IF YOU AREN'T EXACTLY AGRO-POSITIVE—meaning you have better luck growing life forms in the fridge than on your windowsill—but want a touch of Martha Stewart in your life, gardener Peter Dunlop is the man to call. Guru of all things green, he will, say, help you out with that pesty scented geranium or show you how to start a window-box herb garden. He also does landscaping and such. Dunlop makes house calls in Manhattan and parts of Westchester and Putnam Counties. The consultation fee is normally $100, but tell him you read about him in *New York* and it's $50 (credited toward your account if you employ his services). *For information, call 752-1559 or 914-878-9496.*

Carried Away

GLOBEMARK ENTERPRISES DOES PROMOtion and advertising for famous manufacturers whose names—drat—we're forbidden to reveal. But here's the cool part. Globemark accepts payment for its services partially in barter—the bags, wallets, scarves its clients purvey—then sells them on the cheap: Leather handbags that retail for $300–$350 are $80; wallets, key cases, billfolds, and change purses that retail for $65–$150 are $12–$25; scarves that retail for $150 are $30. Also, watches and clocks, 80 percent off retail. *Globemark Enterprises, 230 Fifth Avenue, Suite 1803 (725-3488); checks accepted; Mon.–Fri. 9–6, Sat. 10–5; through 9/21.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

A Shady Deal

CASA NOVA CALLS ITSELF A HOME-PROJECT store: It tackles those niggling little design details too small to call a decorator for, like reupholstering a lone chair or custom-making curtains. The pretty shop has florals, chintzes, and loads of prints, and now it's offering a 20 percent discount on fabrics and labor costs. *Casa Nova, 243 East 78th Street (639-9486); V., checks; Mon.–Sat. 10–6; through 10/16.*

Home Alone

TIME WAS THAT CARE PACKAGES WERE A NO-brainer—filled with Gummy Bears, Gobstoppers, and Sugar Daddies. But when the recipients have graduated from short pants, more sophisticated treats are called for. Harriet Semegram's baskets—laden

Photograph by Steve Wisbauer.

with homemade breads, Sarabeth's Kitchen preserves, schnecken, cookies, dried soups, and her famous fat-free soda bread—are just the right antidote for the cafeteria blahs. Usually $35, the "Collegiate" basket is now $25 (plus shipping). *Wonderwomen Enterprises (in New York, call 718-856-5667; elsewhere, 800-856-5901, access code 18); through 11/15.*

Fur Get It

SHEARLING SELECTION CARRIES A FAIRLY straightforward collection of shearlings in various styles from barn jackets to maxi coats. Normally found at department stores, they're wholesale here: Spanish Merino shearling outerwear includes bomber jackets, retail $496–$695, here $295–$395, and full-length coats, retail $2,195–$2,695, here $995 to $1,495. *Shearling Selection New York, Ltd., 224 West 35th Street; A.E., checks (merchandise held until they clear); Mon.–Fri. 9–5, Sat. 10–3; through 10/31.*

Company Man

ITALY'S C.P. COMPANY CARRIES MEN'S clothing that's simple, well made, and a tad Euro. (Think Don Johnson meets Ralph Lauren.) Its sample sale has shirts that retail for $120–$150, here $30; pants that retail for $130–$160, here $40; sweaters that retail for $150–$220, here $50; blazers, knits, and more. *C.P. Company, 632 Broadway, near Houston Street, fourth floor (777-1738); A.E., M.C., V.; Mon.–Fri. 9–7; through 9/25.*

Dated Material

AUTHOR OF *HOW TO MEET A MENSCH IN New York* and self-proclaimed singles expert Robin Gorman Newman sees it as her mission to rescue as-yet-unwedded New Yorkers. She's reducing the rate on Mensch Finders, her relationship-consulting service for men and women. She'll tell you which personals attract which kind of people, analyze your social routine, and give other advice you've probably heard from your mother. Her rate, normally $75 for a 1½-hour session, is now $65. *Mensch Finders (516-773-0911).*

Cropped Sweaters

CASHMERE-SWEATER SALES ARE SORT OF A habit at Lederer. But it's hard to grow tired of their fleecy numbers in rich colors like eggplant, salmon, camel, and oatmeal, selling for $269 when they're normally $650. *Lederer De Paris, 613 Madison Avenue, at 58th Street (355-5515); A.E., M.C., V.; Mon.–Wed. and Fri. 9:30–6, Thurs. till 6:30; through 9/30.* ■

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MOVIES DAVID DENBY

Silly Goose People

'Fly Away Home,' starring Anna Paquin as the savior of some orphaned goslings, is by far the best kids' film of the year; 'Sweet Nothing' doesn't presume.

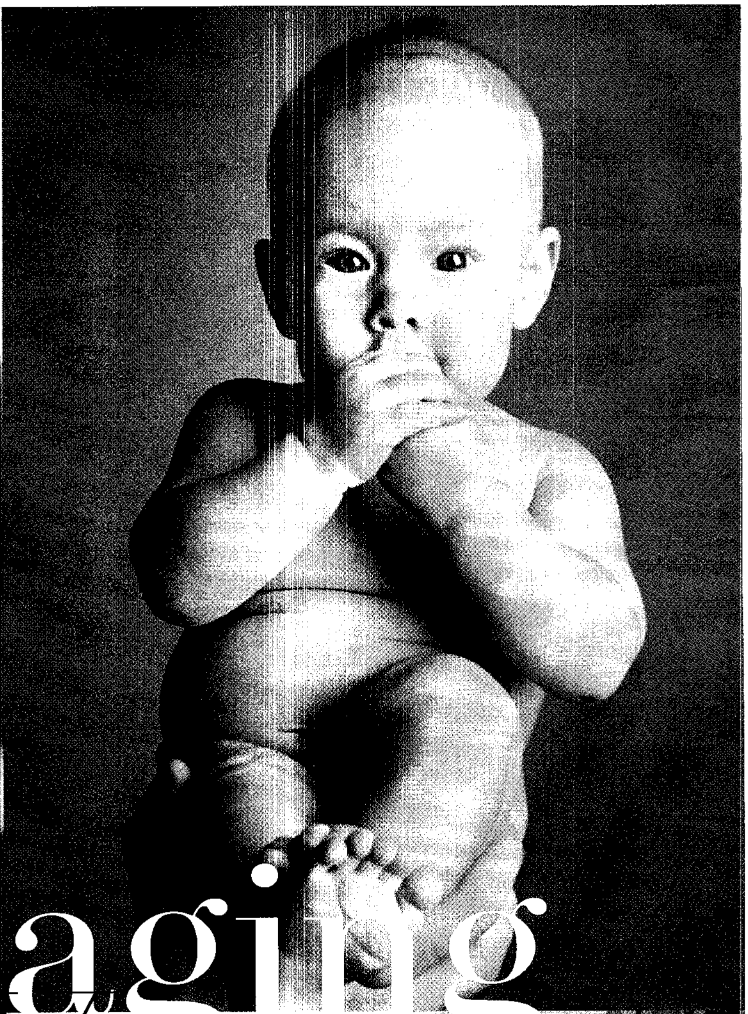
Paquin and ad hoc interspecies family in *Fly Away Home.*

F**ly Away Home** IS NOT AS WONDERFUL AS *THE Black Stallion,* the earlier (1979) collaboration between director Carroll Ballard and cinematographer Caleb Deschanel, a movie that set new modern standards for children's films; it's not as pure a fable, nor is it as lyrically free in its imagery. But this new Ballard-Deschanel work is wonderful enough—easily the best movie for young children this year. Anna Paquin, the little girl in *The Piano,* stars as a 13-year-old who loses her mother in New Zealand and returns to her father, a rather feckless inventor, who lives in the Ontario countryside. Jeff Daniels, not a heroic actor—he usually muddles through his parts—plays the inventor as an eccentric, absentminded man. Half artist, half clown, he means well; he's a bearded roly-poly without much sense. The inventor, who flies around the surrounding fields in tiny ramshackle airplanes that he makes himself, can't reach his strong-willed daughter. She doesn't want to be reached (and I'm not sure that Anna Paquin, who has a defiant curl to her upper lip, is reachable); the girl removes herself emotionally and becomes mother to a gaggle of newborn goslings after the birds' parents have been killed. She raises them and protects them against a too-dutiful forest ranger who wants to clip their wings. The forest ranger insists that without parents, the birds will not know in which direction to fly during migration season. We get the point: Children without parents don't know which way to fly.

The meaningless virtuosity of TV advertising has made many of us indifferent to mere brilliance in cinematography; so much of the most beautiful imagery on TV is decorative, whimsical, or mercenary—intended to sell soap, automobiles, vacation packages. At first, I wasn't sure Deschanel could escape the curse of commonplace beauty. The early shots of the girl sitting in her father's golden-brown field, shot in hard-focus color, are exceptionally handsome, but nothing special. Deschanel gets emotionally involved, however, when the goslings are hatched. The perky, attentive little birds lift up their heads in unison, as if responding to Paquin; Deschanel moves in close and makes the birds' fuzzy-wuzzy down shimmer in the light. They become marvelously touchable. Who needs cartoons to bring out the personality of animals? All you need do is observe. The birds follow Paquin and then Daniels around the fields, running after them in the dusk, and the imagery grows lov-

(continued on page 106)

Photograph by Takashi Seida/Columbia/Tristar.



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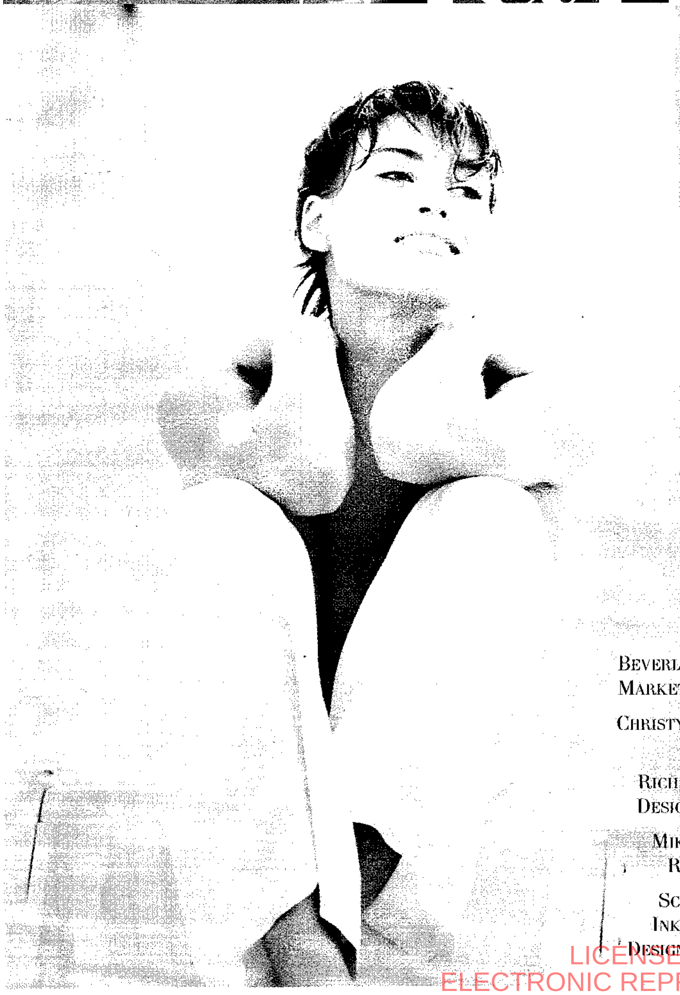

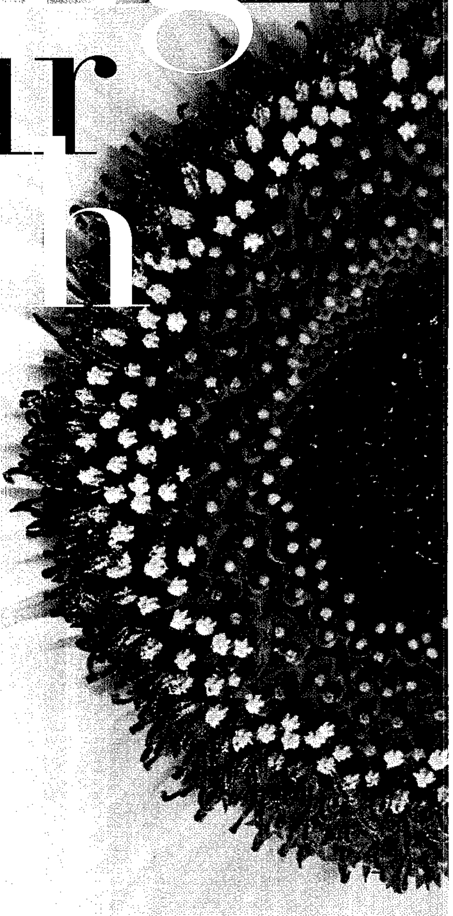

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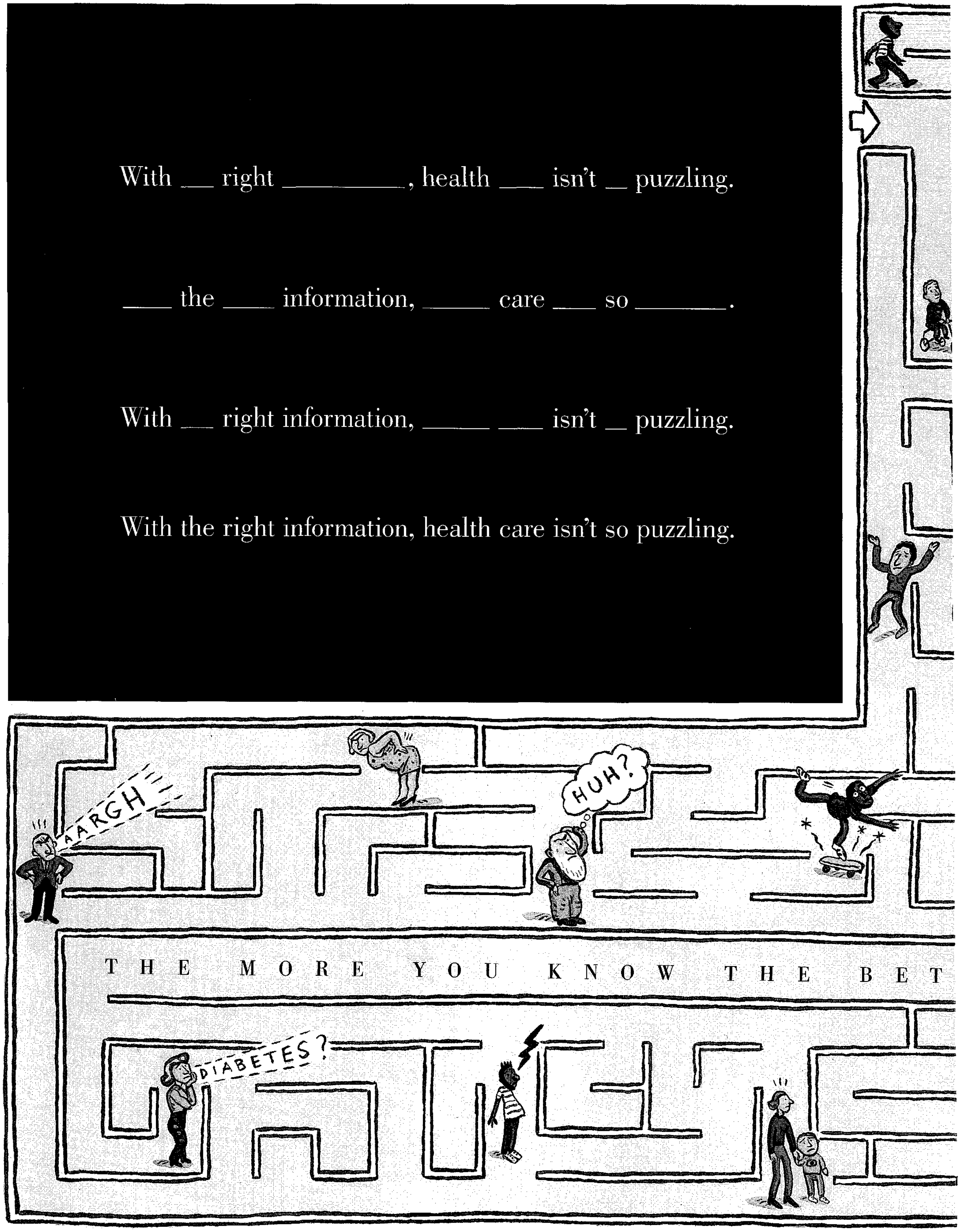

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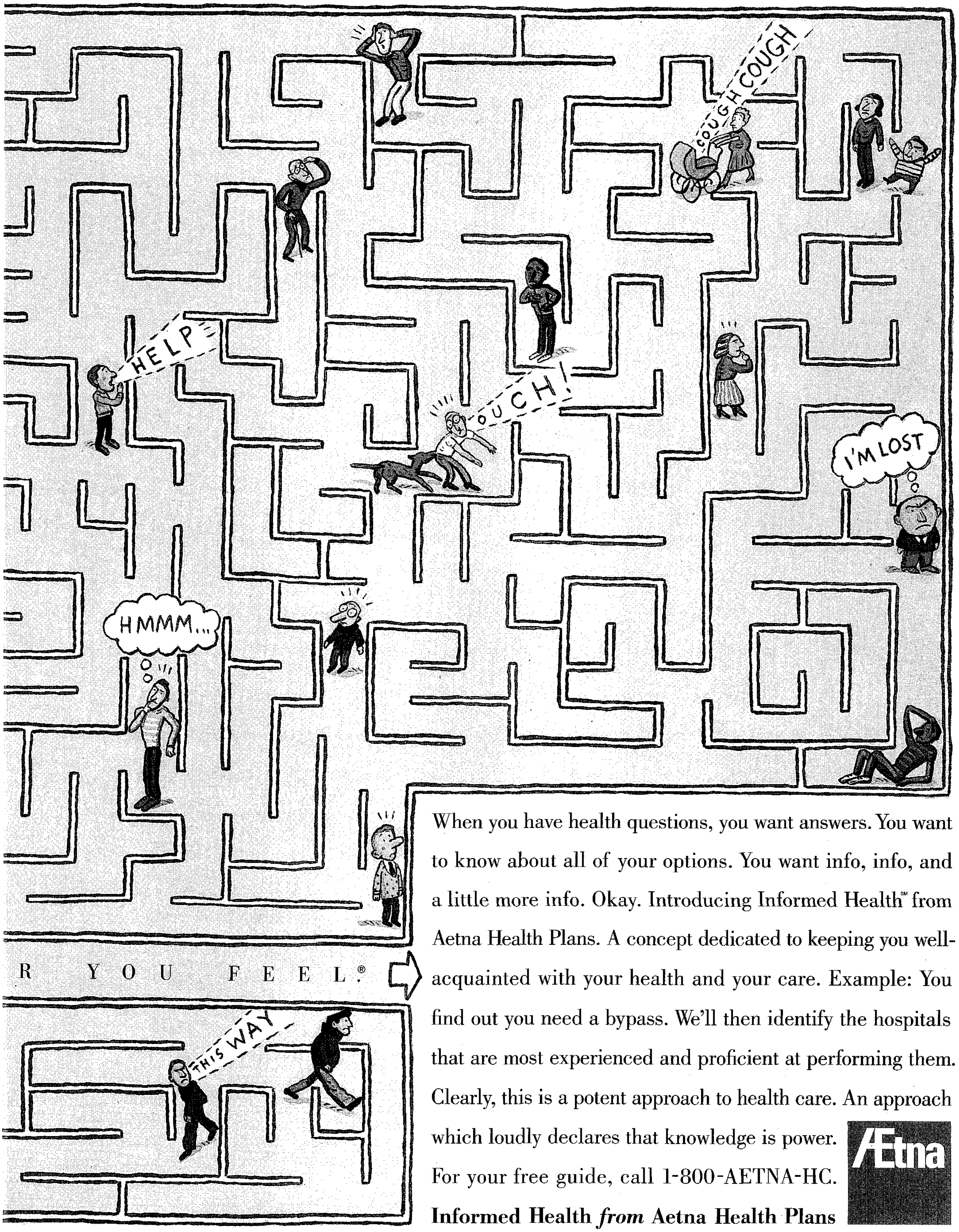

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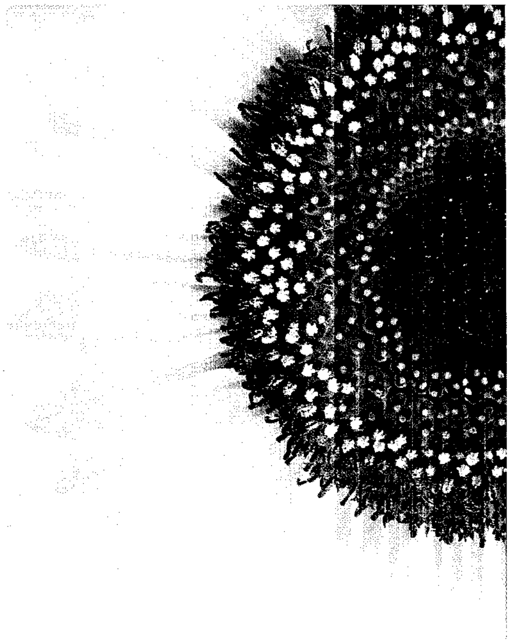
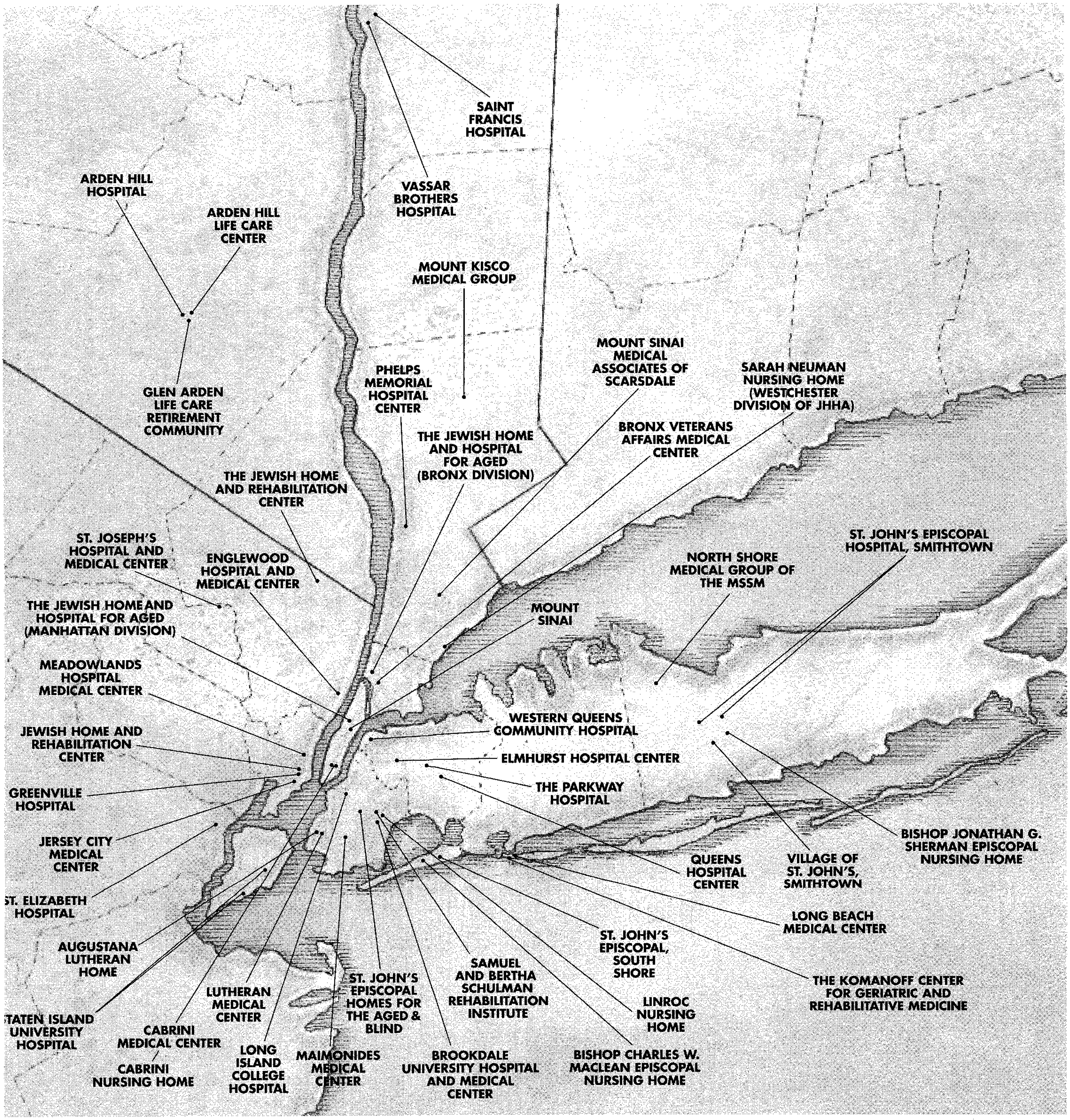


An Ounce of Prevention

Typical New Yorkers are pretty savvy when it comes to our health, or are we? We follow the news, confusing though it is. We try to eat right as often as we try new restaurants. We vow to hit the gym as frequently as we are lured to the movie theater. The fact is, despite our valiant efforts, it's tough to follow the course of virtue, especially considering the number of distractions offered up by the city that never sleeps. Thank God for sidewalks; at least we walk. Thank God for subways; at least we climb stairs. Amidst all of the conflicting reports about what is good for us, who can keep up? The recent rash of hospital mergers and the sweeping changes in the managed care system don't simplify matters. These days, health plans are so complicated that they practically require interpreters. So when it comes to managing our own health, what's the best prescription?

By Kate McLeod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Time to Get Serious About Our Health

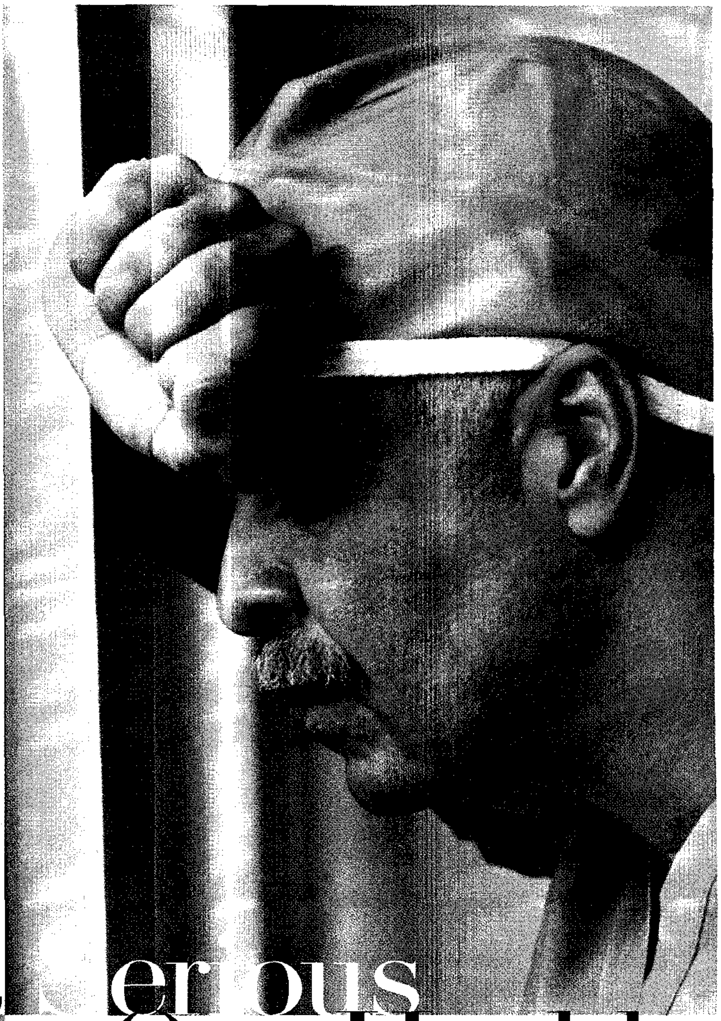
Donna Shalala, the Secretary of Health and Human Services, in Washington, D.C., shares her insights on wellness and prevention with *New York* Magazine readers. Her exclusive letter follows:

"Heart disease. Cancer. Stroke. Diabetes. HIV/AIDS: These are some of the words that frighten us most because each is a leading cause of death in the United States. We have a strong weapon against these tragedies. It's called prevention. And it works. That's because about half of the deaths that occur each year have their roots in personal behavior. That's right, every day, the choices we make about things like behavior, diet, and physical activity have the power to influence how long–and how well–we live.

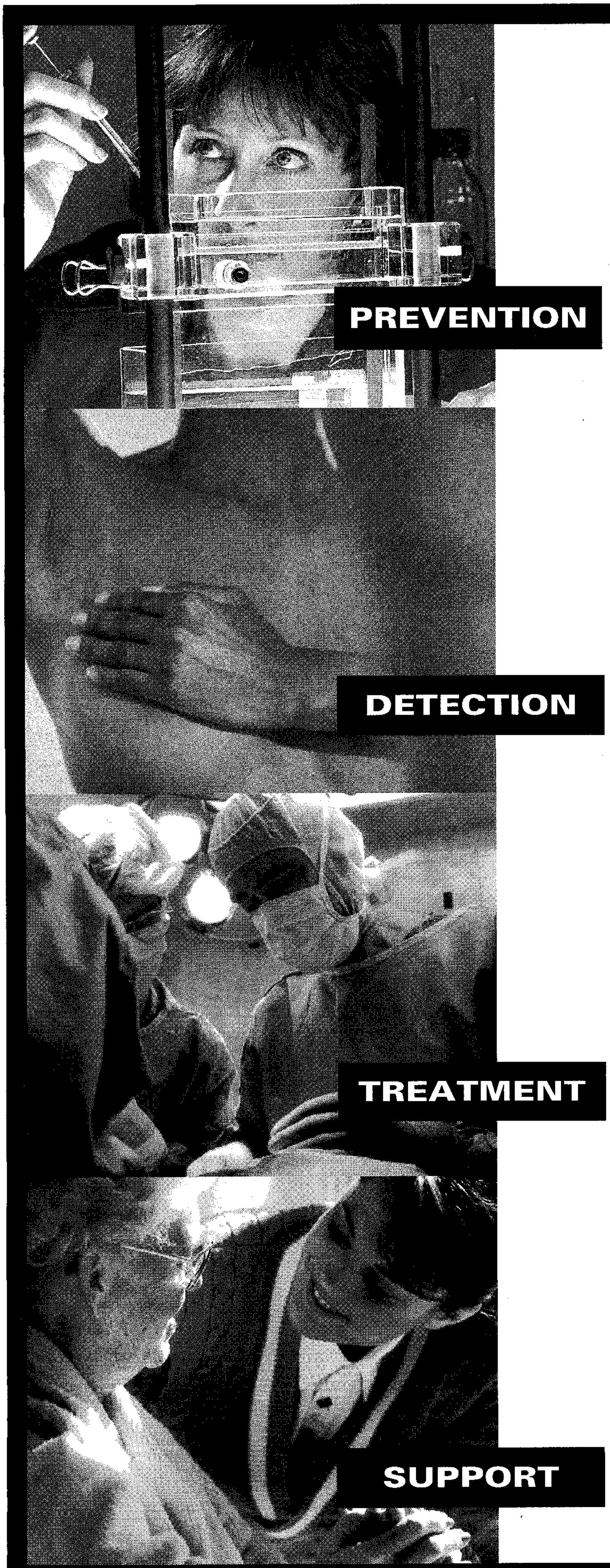
The Clinton Administration understands that prevention saves precious lives and precious resources. We know that every $1 spent on vaccines for measles, mumps, and rubella saves $21 in future health care costs. We know that overindulging, poor diet, and lack of physical activity cause the vast majority of preventable deaths in our nation. And, that's why we have made a serious commitment to giving the American people the information and tools they need to promote health and extend life. From immunizing our youngest children to helping adolescents steer clear of drugs and sexual activity, and from our Nutrition Facts food labels to our new Surgeon General's report on the benefits of moderate physical activity, our goal is simple: Help families stop problems before they start.

And it's paying off. Today, Americans are living longer, infant mortality is at a record low, childhood immunizations are at an all-time high, and more women over 50 are receiving the mammograms they need–when they need them.

But we still have a long way to go. Millions of Americans still face an unnecessary risk of serious illness and premature death. And, it's going to take all of us–through our words and actions–to get the message out: Prevention works and it's never too late to start."



Clearly, the government has its reasons for keeping Americans in good health with programs such as Healthy People 2000 and Put Prevention into Practice (PPIP). Healthful behaviors will save more lives and money than most of us realize. The statistics are staggering: 47 percent of all premature deaths in this country are preventable with simple changes in health habits, reports Claude Earl Fox, United States Deputy Assistant Secretary for Disease Prevention and Health Promotion. "This isn't anything bordering on rocket science," Fox says. "We're talking about simple changes in habits like wearing seat belts and getting adults to immunize against flu and pneumonia. Today, because of an immunization campaign directed at children, we lose only 500 children each year from influenza and pneumonia, compared to 50,000-70,000 adults."



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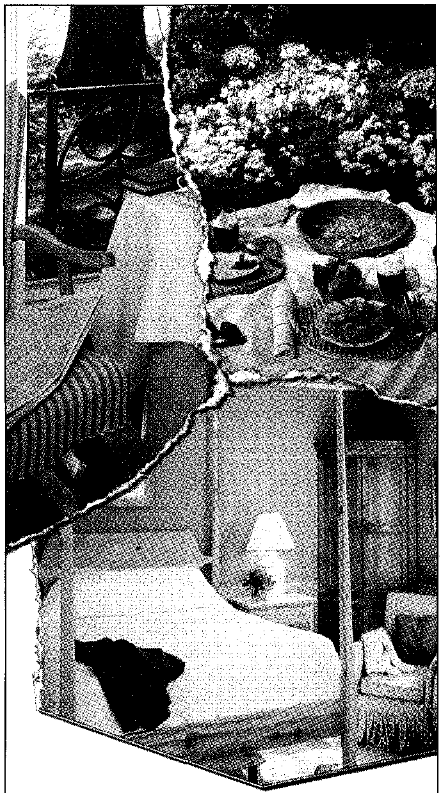

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Shopping for Health Care

When it comes to today's medical plans, you need to become a wily consumer to figure out exactly what you are getting into. Most employees are handed several options by a human resources administrator. Without a company affiliation, however, you are on your own in choosing a route. Either way, it is essential to become a savvy consumer, knowing precisely what each plan does–and does not–cover, and what your rights are. Selecting a health care plan is complicated, like leasing a car or signing a loan. Question everything. Read up on the details. Be sure you understand the specifics *before* making a selection.

Shop for health care the same way you would shop for a new car or any valuable product or service. Take advantage of the competition heating up the marketplace to get what you want on the basis of quality, price, and convenience. Consult those agencies that rank HMOs according to customer service, amenities, range of services, exclusions, and hospital access.

"People should also assess their health care options according to their stage in life and personal and family needs," says Jonathan Fielding, president of the American College of Preventive Medicine and professor in the schools of medicine and public health at UCLA. "A young person with no health problems who might be prone to injury from in-line skating or skiing will need a different plan than new parents. People over 50 who are shopping for health care have to consider that they are in an age group where there is a higher risk of developing a chronic illness."

While many of us still harbor fond memories of going to a family doctor for the sniffles, the system is moving with such fury toward managed care that such a scenario is nearly nostalgic. "In New York particularly," says Fielding, "most people don't even have a primary care physician. But it is very important for consumers to have one source for continuous care."

> It takes a wily consumer to figure out exactly what you are getting into.

To this end, the system provides a gatekeeper–a professional who knows your history and provides referrals to specialists and other providers. Although your gatekeeper can point you in the right direction, you must advocate for yourself.

Once You're in the System

"Hospitals and health care providers are now doing things with an eye toward controlling costs," says Stan Brezenoff, CEO and president of Maimonides Medical Center in Brooklyn. "The challenge is to provide quality care across the board, ensuring that low-income patients don't suffer because poor areas are less financially attractive."

All patients need to be proactive in order to extract the advantages of managed care. Once you're in the system, ask your provider about the resources available for health management and disease prevention. Most likely, your plan also provides a variety of health care professionals–nurse practitioners, nutritionists, specialists–in addition to your primary care physician. You may be surprised to learn how many resources are offered through your plan.

Maimonides Medical Center (Pgs. 8-9)

A Flawed Reporting Process

At the moment, the evaluations of HMOs and other managed care providers are less than perfect. Most HMOs use Health Plan Employer Data and Information Set (HEDIS) softwear to measure the quality of services, including the number of procedures done in a set list of categories. Plan performance is monitored by the National Committee for Quality Assurance (NCQA), a not-for-profit group formed by the industry to regulate itself. When Consumer Reports examined the data from the committee, however, it found inconsistencies and insufficient information to judge how well HMO plans serve their members.

NCQA also has an accreditation process which measures whether each plan uses appropriate systems–such as screening doctors for credentials–to provide quality care. (Full accreditation is good for three years.) Accreditation by NCQA, which started in 1991, reports that of the 591 plans in the United States, 89 have full accreditation, 89 have one-year accreditation, 26 have provisional accreditation, 25 have been denied accreditation, and one plan is appealing its denial. About 100 more plans are currently under review. To check your plan's accreditation call, 800-839-6487. The updated listings are also available on NCQA's web site at http://www.ncqa.org.

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Before You Sign Up

Ask these questions before signing on to any health plan:

- Can you choose your primary care doctor or are you assigned one? Can you change if you wish? How difficult is it to change primary care doctors? What does the procedure entail?

- Do others besides your primary care physician, such as nurse practitioners or physician's assistants, handle routine visits and examinations?

- Does the plan utilize more than one hospital? Are facilities relatively close by and/or readily accessible?

- How will any pre-existing conditions and illnesses be handled financially and medically?

- What are the procedures for referrals to specialists and subspecialists?

- Is there a process for making an appeal if care (tests, medical or surgical procedures, or second opinions) has been denied?

- Is the option available for staying with the plan if you leave your job but want to stay enrolled?

- Does the plan have central X-ray, laboratory, and pharmacy facilities? If not, where are these facilities located?

Learning the Lingo

The following terms frequently used in health care are important to understanding the system:

- **Managed Care**–This term means delivering health care in a cost-efficient, coordinated manner. Managed care providers include: Health Maintenance Organizations (HMOs), Preferred Provider Organizations (PPOs) and Fee-for-Service organizations (FFS). In PPOs, physicians and hospitals agree to reduce their fees in exchange for an assured flow of patients. HMOs compensate physicians on a per-capita basis, providing an incentive to reduce unnecessary services. HMOs set policies for their providers to follow in delivering services to enrollees; PPOs do not determine guidelines for their providers.

HMOs are structured in different ways. Some examples:

- **Staff Model**–Employs physicians and other medical specialists. The physicians are employed by the HMO and follow its practices.

- **Group Model**–Contracts with a multispecialty group of doctors and hospitals on an exclusive basis. The providers may be either owners or employees of the multispecialty group, which establishes practices and procedures.

- **Network Model**–The HMO contracts with two or more multispecialty provider groups that agree to provide all covered services for the enrolled population of the HMO. The groups

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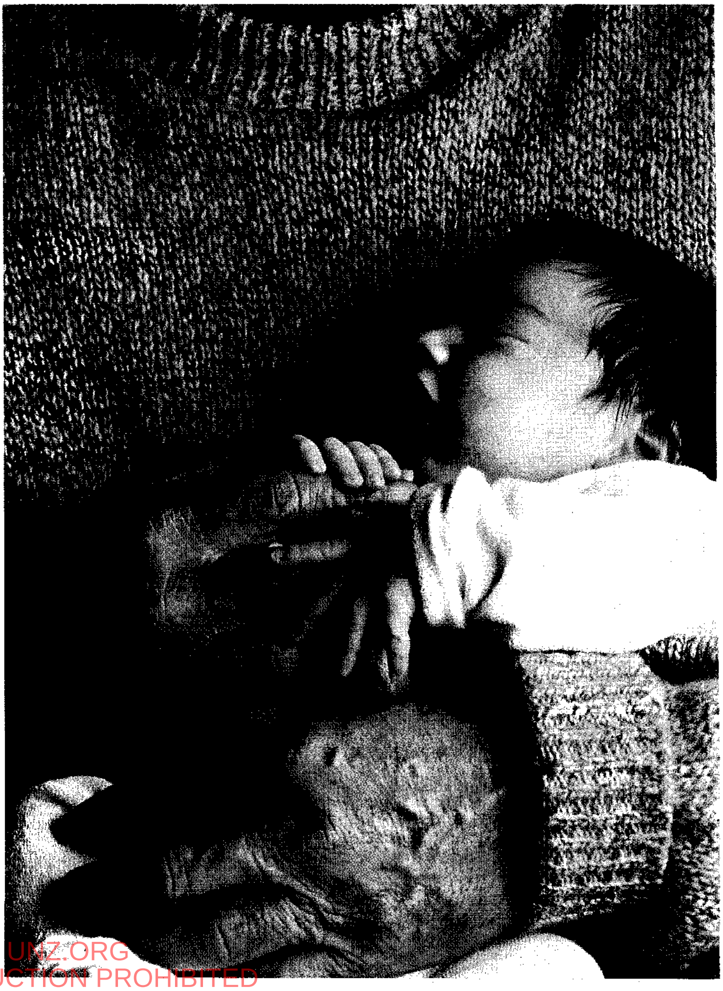

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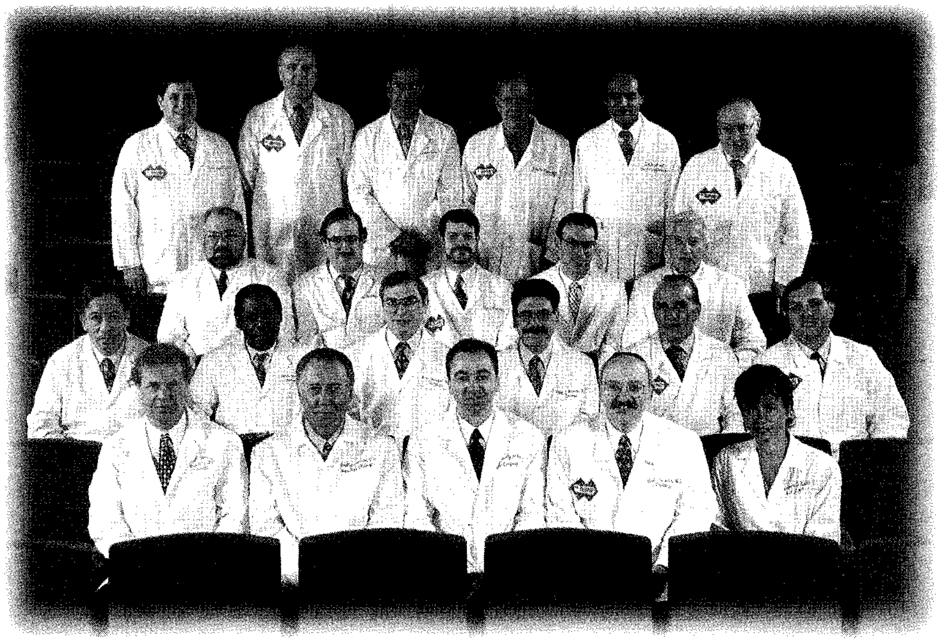

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Continued from page 10 A

may subcontract with other HMOs of their choice and may care for consumers on a fee-for-service basis. The HMO sets the practice and procedure guidelines for the services.

- Independent Practice Association–The HMO contracts directly with the individual physicians, with a group of physicians, or with a legal entity established on behalf of the physicians. The physicians in an IPA usually have a mixed practice of FFS, PPO, and HMO.

The Players

Some of the terms for the medical professionals who care for you in the HMO system:

- Gatekeeper–The role assigned to a primary care physician, nurse practitioner, or physician's assistant. This individual will direct you to the resources of the HMO, especially specialists and subspecialists.

- Provider–Doctors and hospitals. Power in the marketplace has shifted away from the providers to the payers. Business and government represent about 80 percent of the payers for health care in the United States, driving the system towards improved quality, access, and price. As a result, the rate of increase in health care cost is beginning to flatten.

- Primary Care Physician–Family practitioners, general practitioners, internists, or gynecologists are examples. Provides the first and fundamental contact necessary for your continued good health. He or she conducts physical examinations, oversees general care, and determines appropriate screenings and procedures.

- Specialist–A doctor, such as a surgeon, to whom a primary care physician refers you. Board certification in one of 25 specialties, defined by the American Board of Medical Specialties, is an indication of training and experience.

- Subspecialist–A physician who, in addition to his own specialty, has obtained training and certification in one or more of the 50 medical subspecialties certifications offered by the American Board of Medical Certification.

Here are some of the terms you are likely to encounter when choosing your health care plan. Review your obligations under each:

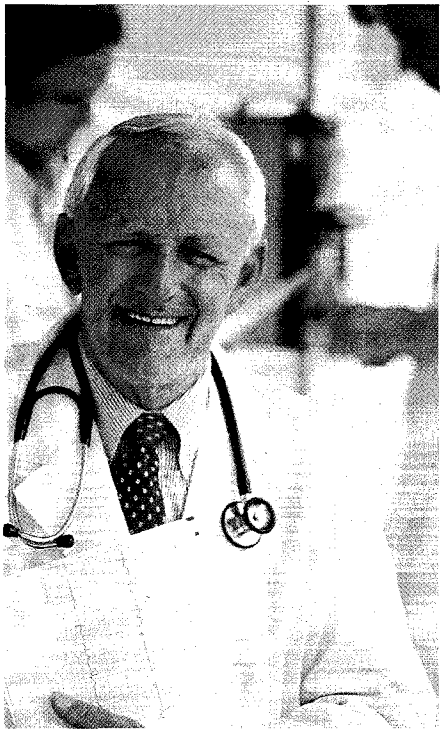
- **Capitation**–A negotiated amount paid monthly to the primary care physician that you have selected, whether or not the physician has provided services.

- **Managed Fee-for-Service**–You pay for individual services, but you are subject to preadmission certification or mandatory second opinion before receiving treatment.

- **Fee-for-Service**–You pay for the services, in full or in part, with the remainder paid by the insurer.

- **Co-Payment**–An additional fee, generally nominal, charged to the consumer for office visits and prescription drugs.

- **Point-of-Service Option (POS)**–You may choose to obtain covered services from providers either within or outside of the HMO network. For services outside of the network, you generally pay a larger portion of the cost.



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Fight for Your Rights

The New York State Senate recently passed a bill that protects your rights as a health care consumer. Plans must now give you:

- A description of health services covered by the plan
- Procedures for prior authorization of medical treatment and referral to medical specialists
- Explanation of your financial responsibility for services, both in and out of the managed care plan
- Procedures for filing grievances
- The process for access to emergency services 24 hours a day
- A list of telephone numbers and addresses to obtain plan information

Plans must also provide:

- Quality assurance protection
- Confidentiality of medical records
- Information on how the plan makes decisions about coverage for experimental drugs and treatments
- Details of compensation arrangements with health care providers
- Names of board members, owners, and officers of the HMO

Grievances

If you believe your plan has incorrectly denied you payment for services outside the network, it's easy to file a grievance. HMOs must now provide written notice of grievance procedures, and must resolve grievances within 48 hours, if a delay would significantly increase any risk to your health, or within 30 to 45 days otherwise.

Gag Clauses

Managed care plans can no longer restrict your provider's ability to discuss treatment options with you, including those that may be costly or not covered by the plan. HMOs may not penalize providers for advocating specific treatments, or for filing complaints about the quality of patient care.

Bill Miles/Stock Market

Protecting Health Care Providers, Too

The bill also protects physicians and other providers whose contracts have been proposed for termination by HMOs. An HMO must supply the provider with the reasons for the proposed termination, and an opportunity to challenge the HMO's determination.

Your Role in the Partnership

If you were planning to spend a bundle on a vacation, you'd ask your travel agent questions about accommodations, tourist attractions, dining, and other particulars. Ask at least as many questions of your health team. For instance, "What specific steps in terms of diet, exercise, and behavior modification should I be making? How does the latest health news impact me? Am I at risk from hereditary disease, and, if so, how can I prevent or stave off its development? Should I be screened for any diseases? What screening tests are covered by my plan?"

Before your visit, write down a list of any changes in your personal or professional life, your diet or exercise program, and any occupational health problems you are experiencing–stress-, computer-, or other job-related ailments.

Of course, once recommendations have been offered (for example, that you need to exercise every day, cut down on cholesterol-loaded foods, or lower your stress levels), it's up to you to follow them. Behavior change is hard. Don't be intimidated by the challenge.

"A person's overall quality of life is greatly improved with good stewardship of his health," says Fielding. "So many people look at health as a goal in itself. It might be interesting to look at good health as an enabler. It permits you to do a lot of things and to have a high quality of life. Set up a plan for yourself that takes into account that you want to live your life with as little impediment as possible."

"Do you know a good

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Oral Surgeon,
Otolaryngologist,
Pathologist,
Pediatrician,
Pediatric Surgeon,
Physiatrist,
Plastic Surgeon,
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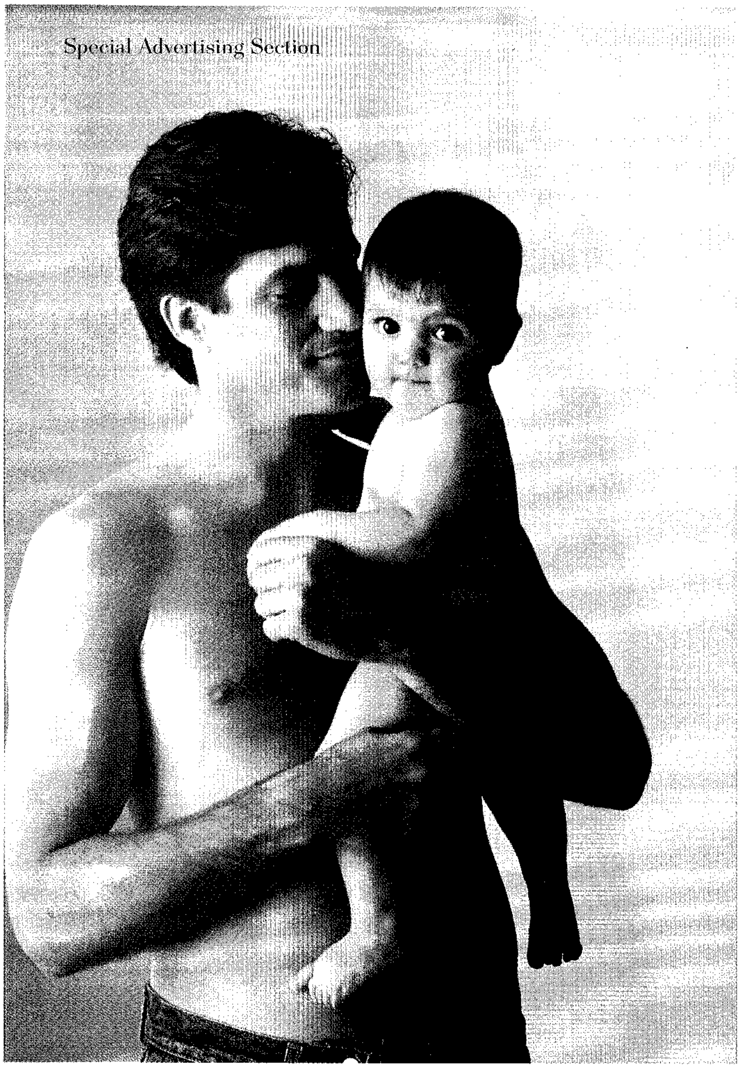


How a Vice Becomes a Healthy Habit

Change Starts with Awareness

"It doesn't necessarily matter what one's educational level is, behavioral change is difficult," says Jane Zimmerman, Ph.D., vice president of communications for New York City Health and Hospitals Corporation (HHC), which runs 11 acute-care facilities and five diagnostic-treatment centers in the metropolitan area. A clinical psychologist who has spent years studying behavioral change, Zimmerman notes, "There are too many competing forces in our lives that constantly distract us and take us away from the behavior we're trying to focus on and change.

"Our self-awareness about negative behaviors, such as overeating or substance abuse, is often rendered inaccurate by denial. In the studies we conducted, behavior was often automatic and unconscious. Changes came about after we created more accurate self-knowledge."

HHC is launching a program to change specific health-related behaviors, with the expertise of Walid Michelen, MD, senior vice president of Medical and Professional Affairs for HHC. The goal is to stem the abuse of controlled substances; control hypertension and diabetes; and cope with depression. The HHC 7 Steps to Wellness, as it is called, apply to anyone who wants to change.

1. Target the unhealthy habit you most want to change. Now define it in writing so that each time the habit occurs, you systematically observe and record it.

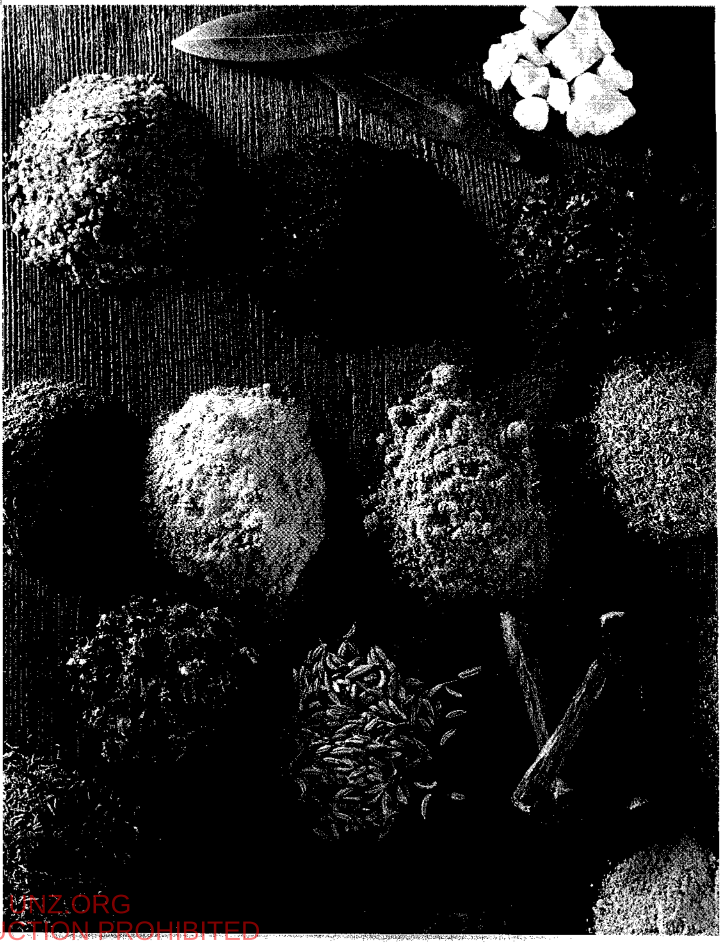
"I eat too much." "I indulge in recreational drugs." Each time you eat sweets, double up on portions of food, or reach for an unhealthy mood enhancer, write it down. At the end of each day, tally it up (i.e., the number of sweets per day, amount of fat in grams).

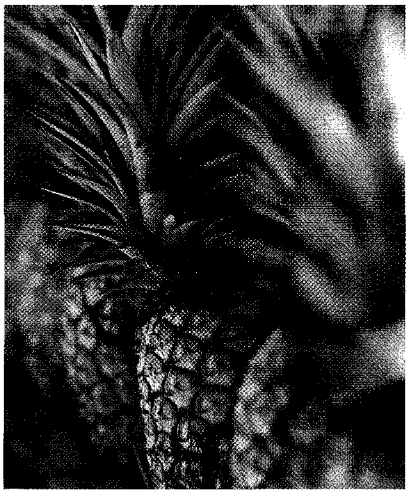
2. Notice what triggers your unhealthy habit. Be specific.

"When I am anxious or angry about work, I grab a cookie." "When I feel depressed, I starve myself." "When I face a conflict, I crave caffeine." Compare the tally of the unhealthy habit you want to change with the general setting or situations, people, and thoughts or feelings surrounding that habit.

3. Recognize the effect of the habit on your health.

"I awaken with a headache and feel groggy after partying too much the night before." "Overeating makes me feel sluggish or unattractive." "Too much coffee makes me nervous and jittery." Unhealthy habits persist because they produce short-term





gratification. The long-term consequences, however, can pose health risks.

Now pinpoint those habits that may ultimately pose a health risk, and identify those high-risk settings, situations, people, thoughts, or feelings that trigger and perpetuate the unhealthy habits.

4. Substitute a healthy habit for a vice.

Habits can take on a life of their own, so it is important to set realistic goals and to make a commitment to yourself to practice them, just as you would practice using a musical instrument. Whenever you start to feel the urge to engage in the old habit or notice yourself in those high-risk situations, practice the new behavior.

5. Systematically observe and record the healthy habit.

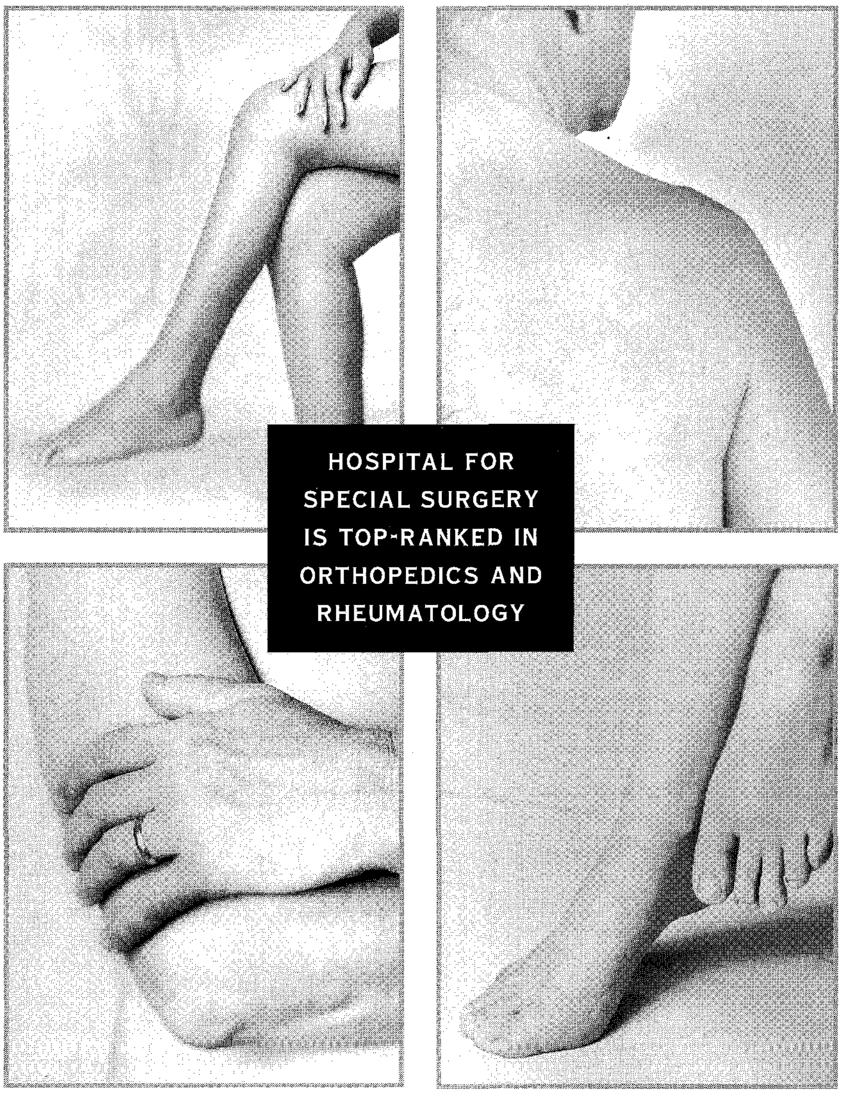
Now go back to Step 1 and follow the same procedure, only substitute the healthy habit for the unhealthy one. Use this momentum to reinforce the healthy habit and its positive impact on your life.

6. Cultivate positive social support.

Find the right kind of support to help you achieve your goals. Ask family, friends, or co-workers for support, or join a group to ensure that your healthy behavior becomes an ongoing, automatic healthy habit.

7. Practice the healthy habit and reward yourself for taking steps to improve your life.

It takes hard work, practice, and courage to achieve your goals. Recognize that while it requires time and plenty of practice, in the end, taking control of your behavior is a truly empowering experience.



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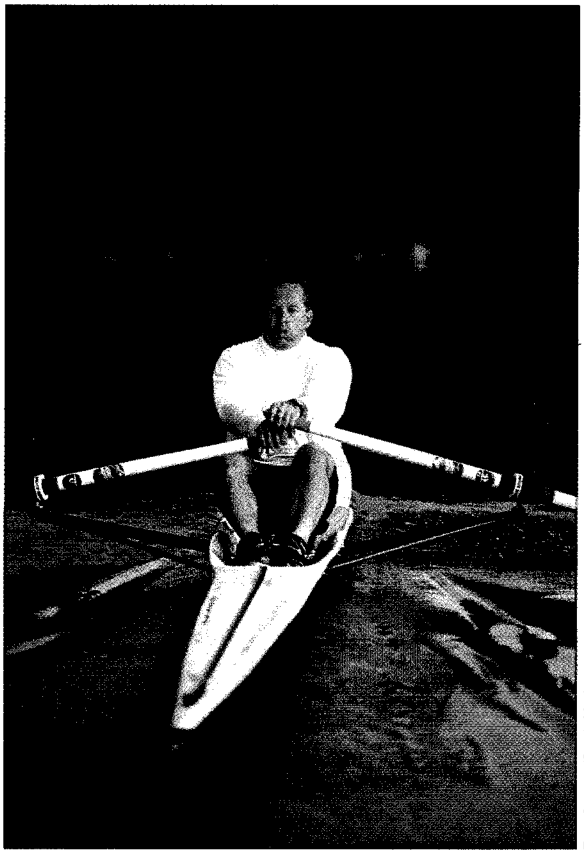
The recently released Surgeon General's report on physical activity found that 60 percent of Americans are not regularly active. Worse yet, 25 percent of Americans are not active at all. Physical activity declines in adolescence, after which "surfing" no longer means riding the waves, but becomes a term relegated to TV viewing. These dangerous trends have both immediate and long-term implications for our citizens–and for health care costs.

The findings indicate that a regular, preferably daily, regimen of at least 30-45 minutes of brisk walking, bicycling, or even working around the apartment will reduce the risk of developing coronary heart disease, hypertension, colon cancer, and diabetes. Physical activity also enhances mental health, fosters healthy muscles, bones, joints, and helps to maintain muscle function and preserve independence in older adults. If you are already doing daily exercise, you may benefit further by increasing the intensity and duration of the activity. Consult with your doctor about the best prescripion of activity for you.

Top Manageable Diseases in New York

If there was a method to prevent a heart attack or asthma, would you try it? Below are the top five manageable diseases in New York. With a little exercise and a lot of self-restraint, you can do your part to avoid becoming a statistic.

1. Heart Disease – Increase physical activity; improve nutrition: eat less fat, more fiber
2. Depression – Seek professional help early; increase physical activity
3. Alcoholism – Join a 12-step program; stick with it
4. Diabetes – Maintain ideal body weight; monitor blood-sugar levels; follow a balanced nutrition plan
5. Asthma – Be aware of breathing patterns; alert your doctor to any changes or shortness of breath



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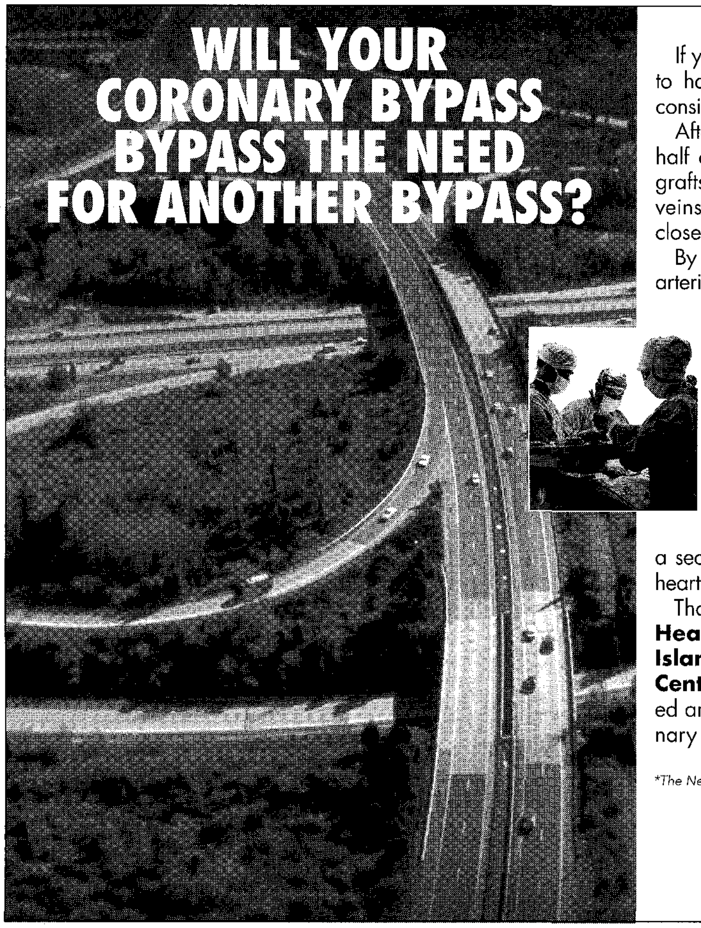

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The procedure is not only likely to provide superior long-term benefits, but also avoids the lingering pain and swelling associated with the removal of veins from the legs.

Long Island Jewish Medical Center is the only hospital in Queens, Nassau and Suffolk to routinely use this new technique.

So if bypass surgery is in your future and you're thinking long term, call LIJ's Chasanoff Heart Institute at **(718) 470-4-ARM** or contact our homepage at **www.lij.edu** and we'll tell you everything you need to know about radial artery bypass.

**The New England Journal of Medicine*

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THE CHASANOFF HEART INSTITUTE
Long Island Jewish Medical Center
270-05 76th Avenue, New Hyde Park, NY 11040 **www.lij.edu**
Long Island Jewish Medical Center is the Long Island Campus for the Albert Einstein College of Medicine.

Take The Healthy Habits & Choices Challenge

See how you stack up in your efforts to be healthy. Take the challenge:

To begin, circle the letter to the left of the answer that best describes you. Use the following score key to get a numerical score. A=1, B=2, C=3, D=4, E=5

Nutrition

1. I eat red meat the following number of times per week:
   A. 7 and above
   B. 5-7
   C. 4
   D. 2-3
   E. 0
   Score:______________

Weight

2. The following represents the approximate number of pounds I weigh over my ideal body weight:
   A. 30 lbs.
   B. 20 lbs.
   C. 10 lbs.
   D. 5 lbs.
   E. I am at my ideal weight.
   Score:______________

Women can determine ideal weight in the following manner. A 5' woman should weigh 100 pounds. Add 5 lbs to every inch of height over 5' for ideal weight. A 5' man should weigh 110 lbs. Add 6 lbs to every inch over 5' for ideal weight.

Frequency of Exercise

3. I exercise:
   A. Never
   B. Occasionally
   C. Once a month
   D. Two or three times a month
   E. Five times a week
   Score:______________

Alcohol Use

4. I usually have the following number of drinks each day:
   A. More than 8
   B. 6-8
   C. 4-5
   D. 3-4
   E. 0-2
   Score:______________

Duration of Exercise

5. My exercise routine lasts:
   A. I never exercise
   B. 10 minutes
   C. 15 minutes
   D. 30 minutes
   E. 45 minutes to an hour
   Score:______________

Sleep

6. When I wake up in the morning, I am:
   A. Unable to get out of bed
   B. Extremely fatigued and groggy
   C. Tired, but able to function well
   D. A bit sleepy, but ready to go
   E. Well rested, alert and looking forward to the day
   Score:______________

Stress Management

7. In times of stress, I generally:
   A. Blame others and get angry
   B. Feel debilitated and immobilized
   C. Avoid the situation and walk away
   D. Try to stay calm and cope
   E. Manage the challenge
   Score:______________

Well Being

8. My overall attitude toward life is:
   A. Bleak and extremely dissatisfied
   B. Generally pessimistic
   C. Indifferent
   D. Content
   E. Enthusiastic
   Score:______________

Social Support

9. In my daily life I generally get:
   A. Negative input from others
   B. Indifference from others
   C. Limited support from others
   D. Professional and personal support
   E. A broad base of constructive support
   Score:______________

Check-Ups

10. I go to the doctor:
   A. Never, or only in an emergency
   B. When I feel very sick
   C. When someone forces me to go
   D. When I don't feel well
   E. Routinely
   Score:______________

Total Score: _________

Survey Score

41-50—High score wins! You have excellent health management skills.

31-40—Keep up the good work. Is there any single category where you could work a little harder?

21-30—You need to pay more attention to your health management. Where do you need to improve? Check your scores and write up a list of areas where you need to pay closer attention to your health. Then take it step by step.

11-20—Health management skills will require some behavior modification. Is there any particular area where you are stronger than others? If you are good about getting to the doctor and you occasionally exercise, but you are overweight and don't pay attention to your diet, ask you doctor for advice on nutrition or have him or her recommend a nutritionist that can help you develop a better nutrition plan. Step up the exercise gradually until it is more than occasional.

1-10—A wake-up call. It's time to start paying attention to your health and managing it as you would your bank account. Your health professionals can help you get started. Line up some support for change.

Source: NYC Health and Hospitals Corporation Healthy Habits and Choices ©1996

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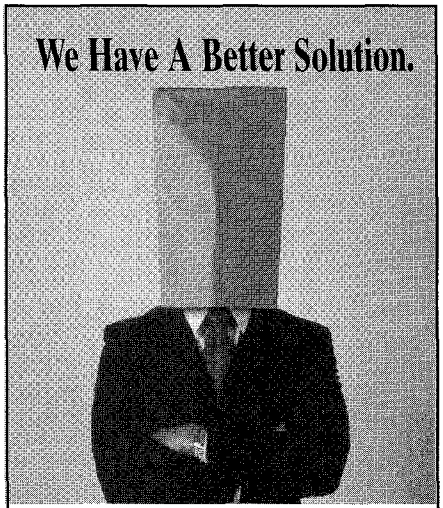
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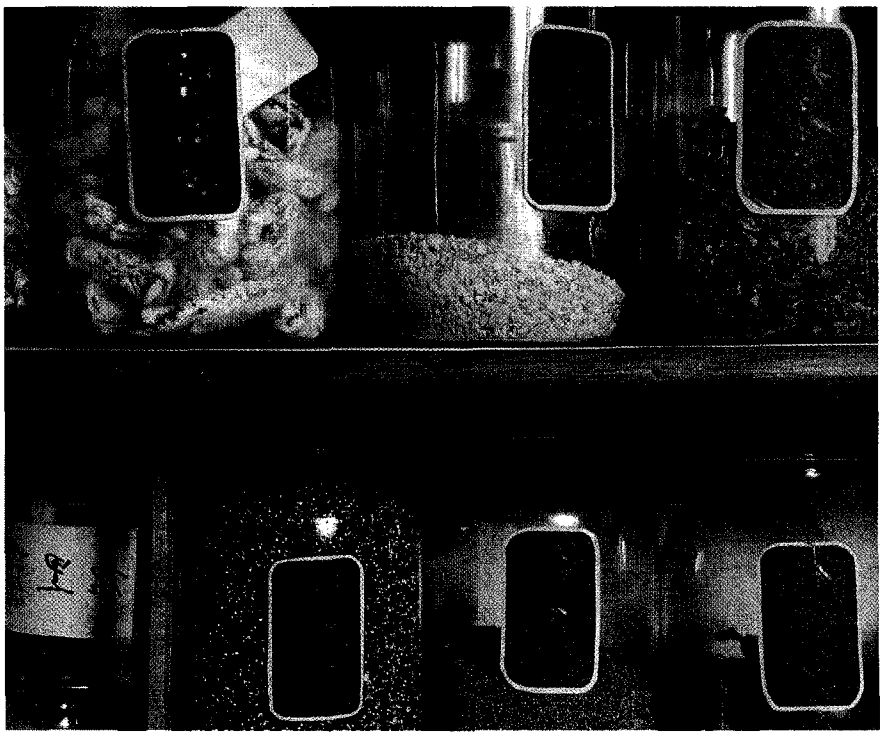

Custom Medical

If You Are Considering Alternative Therapies

In New York, there are those who believe deeply in alternative methods of healing, those who are curious, and those who simply disdain all forms of unconventional wellness.

Whatever your position is at the moment, you will likely hear more about alternative medicine, as collaboration between orthodox research investigators and alternative medical practitioners increases. The National Institute of Health's Office of Alternative Medicine (OAM), established in 1992, provides grants for clinical research on problems related to cancer, premenstrual syndrome, prenatal care, and cardiac patient recovery. The grants study stress-management techniques, diet, exercise, therapeutic touch, biofeedback, and novel pharmacological approaches. While the budget for OAM is clearly token, the findings are often intriguing. If you are interested in learning more, *Alternative Medicine: Expanding Medical Horizons* (Document # 017-040-00537-7) is available for $25; call 202-512-1800.

If you are on the internet, you can search an alternative medicine topic on MEDLINE. By doing a MEDLINE search, you have at least done due diligence to locate what research has been published and what conclusions, if any, have been drawn.

Many alternative medical practices have set up associations that will provide free information upon request. (There is an association for almost any medical problem imaginable.) The association book is a tremendous resource, particularly as the health care system gets more confusing. Consult a reference librarian at your public library for directories of associations. To locate a licensed practitioner, or to find out if New York licenses the alternative practitioners you are seeking, contact the New York State Education Department, Division of Professional Licensing at 900-555-6978. (Cost: $1.50 for the first minute and $1.00 for each additional minute.) Licenses are not required in New York for most alternative therapies, although they are for acupuncture, chiropractic care, diet, and nutrition.

> Alternative therapies are gaining respect in the medical community

Good News for Slackers

In the past, physical exercise has meant fastidious running or gym workouts–one of the reasons why 60 percent of Americans are sedentary. The Surgeon General's findings put a new spin on physical activity. Note, first of all, that it's now called physical activity, not exercise, broadening the definition. We can all find physical things that we enjoy doing regularly–like roof gardening or strolling through SoHo–that will help build a healthful future. The following chart shows how you can improve your health by doing less than one-hour of household chores, hobbies and sports at least three times a week.

Moderately strenuous activities that require at least one half hour

Washing a car for 45-60 minutes

Washing windows for 45-60 minutes

Playing volleyball for 45 minutes

Playing football for 30-45 minutes

Roof gardening for 30-45 minutes

Using wheelchair for 30-40 minutes

Walking 1.75 miles in 35 minutes

Shooting baskets for 30 minutes

Bicycling 5 miles in 30 minutes

Dancing fast (social) for 30 minutes

Raking leaves for 30 minutes

Walking 2 miles in 30 minutes

Water aerobics for 30 minutes

More vigorous activities that require 20 minutes or less

Swimming laps for 20 minutes

Bicycling 4 miles in 14 minutes

Jumping rope for 15 minutes

Running 1.5 miles in 15 minutes

Shoveling snow for 15 minutes

Stairwalking for 15 minutes

Source: At-a-Glance Companion to Physical Activity and Health: A Report of the Surgeon General

Just for Women...
Coordinated Care and More

The Women's Center for Health and Social Issues
at St. Luke's-Roosevelt Hospital Center

We've brought together a team of medical specialists—many of them women—to treat the conditions that affect women. In a single, convenient location, we provide:

- comprehensive, compassionate care for women at every stage of their adult lives
- specialists in osteoporosis, menopause, orthopedics, obstetrics, gynecology, dermatology and other areas
- support groups and educational programs
- a certified social worker to help with emotional and social issues

To make an appointment or for more information, call
(212) 523-8234.

The Women's Center for Health and Social Issues
at St. Luke's-Roosevelt Hospital Center
425 West 59th Street
New York, NY 10019

To sleep... perchance to dream...

Having trouble sleeping? Call the Sleep Disorders Institute, an accredited facility that offers diagnostic and treatment services to adults and children with disorders of sleep and wakefulness, including:

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•Parasomnias
(sleepwalking, bruxism, nightmares)

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- Comfortable private bedrooms for overnight studies.
- State-of-the-art treatments for snoring and sleep apnea.
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Sleep Disorders Institute
at St. Luke's-Roosevelt Hospital Center

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Surfing the Net for the Latest Health News

If you are linked to one of the major on-line services, like CompuServe, it's easy to tap into on-line information services, such as PaperChase, that help you search databases, including the National Library of Medicines (MEDLINE) and the National Cancer Institute CANCERLIT. MEDLINE contains about 8 million biomedical references to articles published in 4,000 international journals, covering medicine, surgery, dentistry, nursing, and health care management from 1966 to the present. CANCERLIT contains over 950,000 references and abstracts of published cancer literature. The average PaperChase search costs about $6. Photocopies of articles can be ordered on-line and mailed first class ($12 per article), express ($18 per article), or by fax ($22 per article). The on-line services also have health forums on topics such as cancer, diabetes, health and fitness, natural medicine, or muscular dystrophy.

Searching on-line databases will yiel a mountain of medical informatio

These forums, which do not charge a premium, also offer chat rooms in which you can compare notes with other people who are tackling similar medical issues.

If you have access to the worldwide web, you can search MEDLINE directly through the National Library of Medicine's Grateful Med home page at HTTP://igm.nlm.nih.gov. You can sign up on-line and get a password. There is no monthly minimum, no sign-up fee and you are billed quarterly. The average cost of a MEDLINE search is about $2. MEDLINE contains references and article abstracts. One of the 4,000 libraries in the National Network of Libraries of Medicine will either fax or mail a complete article to you for $8 to $10. Internet Grateful Med access to MEDLINE is the latest way to access information from this formidable source, and it is also the best, since there is a terrific vocabulary built into the internet system that provides many new and improved ways to focus searches.

Excuse me, are you a Real Nurse ?

You have the right to know.

They look like nurses. They wear uniforms like nurses. They take blood and insert catheters and I.V.'s – just like Real Nurses do. So they must be Real Nurses, right?

Funny you should ask. Because in many New York hospitals, a lot of the people you think are nurses may not be nurses at all. Registered nurses are being replaced by unlicensed, minimally trained personnel.

What does this have to do with the quality of patient care? Plenty. The facts show that hospitals with a higher ratio of nurses to patients have six fewer deaths per 1,000 patients than hospitals with fewer registered nurses.†

The only way to know if the person taking care of you is a Real Nurse is to ask. So next time you're in the hospital, make sure you get the facts.

Here's what to ask:

❶ Will I be cared for by a registered nurse? How often will I see my RN?

❷ How many patients will be assigned to the RN caring for me?

❸ Will an RN give me my medications and treatments?

❹ What other workers will be involved in my care? What tasks will they do? What are their qualifications?

❺ Will an RN prepare me for discharge from the hospital?

Ask for a Real Nurse
Ask for an RN*

*Registered Nurse

A message brought to you by the New York State Nurses Association, © 1996.

† The New England Journal of Medicine

The ABCs of Health & Medical Phone Resources

National healthcare sources:

Aging
The National Council on Aging
800-424-9046

American Association
of Homes and Services for the Aging
202-783-2242

AIDS
CDC National AIDS Hotline
800-342-AIDS

Alcohol and Drug Abuse
Alcohol and Drug Information
800-729-6686

Cancer
National Cancer Institute
800-4CANCER

Child Abuse
Childhelp U.S.A./Child Abuse Hotline
800-422-4453

Food and Drug Safety
Food and Drug Administration
301-443-3170

Heart, Lung, and Blood Diseases
Information Center
301-251-1222

HMO Information
National Committee for Quality Assurance
800-839-6487

Maternal and Child Health
National Maternal and Child Health Clearinghouse
703-821-8955

Mental Health
National Mental Health Association
800-969-6642
Medical Society of the State of New York
800-523-4405

Occupational Safety and Health
National Institute for Occupational Safety and Health
800-356-4674

On-line Health Information
National Library of Medicine
800-272-4787

Physical Activity and Fitness
Aerobics and Fitness Association
800-YOUR BODY

Physician's Board Certification
American Board of Medical Specialties
800-733-2267

Product Safety and Injury Prevention
Consumer Product Safety Commission
800-638-CPSC

Motor Vehicle Safety Information
National Highway Traffic Safety Administration

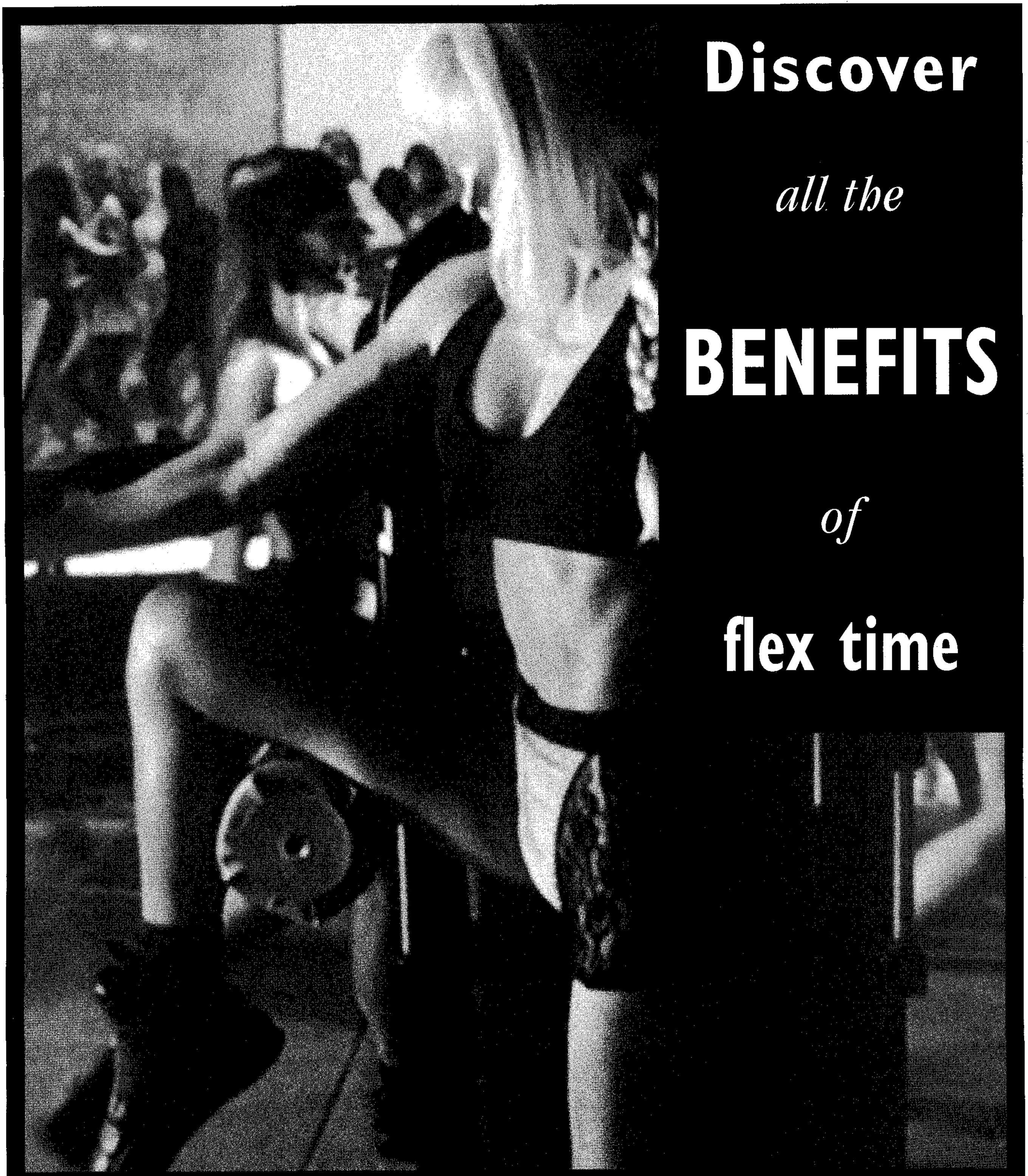
Auto Safety Hotline
800-424-9393

Sexually Transmitted Diseases
CDC National STD Hotline
800-227-8922

Women's Health Information
National Women's Health Network Clearinghouse
202-628-7814

For a list of toll-free numbers of voluntary health organizations, including the American Heart Association and the American Diabetes Association, write to:

National Health Information Center
P.O. Box 1133
Washington, DC 20013



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White-glove service, convenience, and personalized attention are the main ingredients of this new weight-management concept. By coupling a convenient counseling session in a client's home or office with the luxury of specially prepared gourmet meals, busy urbanites are able to incorporate safe and effective weight loss into their lives. All of the meals are prepared by a gourmet chef and are hand-delivered to clients' homes twice weekly.

Callanetics Studios of Manhattan
Carnegie Hall
154 West 57th Street, Studio 832
212-765-2900

"The yogis say, you're only as old as your spine," explains Ruth Jeffries, owner of Callanetics Studio at Carnegie Hall. Callanetics works the deep postural muscles of the body that support the skeleton. "We combine deep toning work with a lot of stretching and an emphasis on maintaining balance to help clients achieve a youthful, athletic body." Devotees come to Callanetics to reshape the body through stretching and improved muscle tone.

East River Tennis Club
44-02 Vernon Boulevard
Long Island City
718-937-2381

A rousing game of tennis takes place waterside at East River Tennis. The facility has 20 courts, an outdoor heated pool, a restaurant, player matchmaking, and a host of other goodies. A shuttle bus transports members from 57th Street (between 2nd and 3rd Avenues) to the club.

New York Health & Racquet Club
39 Whitehall Street
212-269-9800
800-HRC-BEST
(to locate nearest club)

How can you go wrong with eight locations, plus a 75-foot party yacht that offers members free brunch and evening cruises? There's something for everyone: Classes range from boxing to step, slide, tai chi, and social dancing. Each club has a lap pool and whirlpools, as well as cardiovascular, free-weight, and strength-training equipment. An extensive children's focus includes babysitting, Mommy & Me programs, and birthday parties. Amenities include: Indoor golf, racquetball, squash and basketball courts, as well as 10 indoor tennis courts, nutrition counseling, and free health seminars.

Norwich Inn & Spa
607 West Thames Street
Route 32
Norwich, CT 06360
860-886-2401
800-ASK-4-SPA

The Norwich Inn & Spa believes that in order to maintain good health, you need to repeatedly conduct a personal evaluation of your mind, body, and spirit. Their trained fitness experts and massage therapists tweak and adjust according to the area that needs balancing–nurturing wounded psyches and beleaguered bodies with their pampering treatments. Norwich challenges physical well-being with fitness walks, aerobics, water classes, and relaxation classes. Professionals provide understanding, encouragement, and just the right amount of humor to smooth out your edges.

Plus One Physical Therapy
1 World Financial Center
200 Liberty Street
212-945-2525

Plus One offers one-on-one treatment delivered by licensed physical therapists in plush fitness surroundings. All therapists are experienced and trained in rehabilitating orthopedic and sports-related injuries. Patients are given one-hour biomechanical evaluations, followed by individualized treatments. The approach is toward improving overall health and well being. Other services offered at Plus One's three locations include orthotic screening and fabrication, CTi Brace fitting, nutritional counseling, personal training, and massage therapy.

New York Sports Clubs
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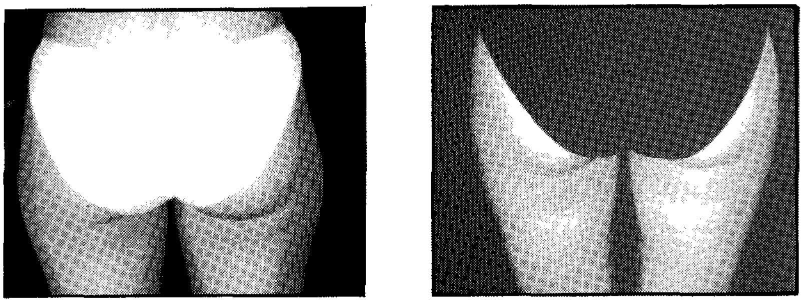
NOW YOU SEE IT...NOW YOU DON'T



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Liposuction
Retin A Treatment

Searching for a Good Cosmetic Surgeon?

How to find a reputable surgeon? Ask a friend, but don't decide based on only one friend's experience. Every patient is unique, and so is every procedure. You can find a doctor who will meet your needs by asking your general practitioner for recommendations. If you know an operating-room nurse, or know someone who knows one, put in a phone call (O.R. nurses work directly with a number of surgeons). Or call a respected hospital in your community for the names of board-certified plastic surgeons on staff who have hospital approval to do the procedure in question. The American Society of Plastic and Reconstructive Surgeons at 800-635-0635 will provide referrals for up to five doctors in your area who do the procedure you seek. Better yet, seek the expert advice of a knowledgeable cosmetic surgery consultant. Denise Thomas, a Manhattan-based cosmetic surgery consultant (212-734-0233), has more than 10 years' experience linking men and women with appropriate plastic surgeons. Thomas acts as a personal shopper, providing advice on how to choose the best board-certified plastic surgeons to meet clients' aesthetic and budgetary requirements. You can also access general information about plastic surgery and verification of a physician's certification on the worldwide web through http://www.plasticsurgery.org.

Synergy Fitness Clubs
221 West 57th Street
212-262-5155

At its three Manhattan locations, Synergy, formerly East Side Fitness, is undergoing more than a name change. Top architects are renovating the space, and $700,000 worth of new equipment has just come through the doors. Director of Fitness, Cosmo Wollan, oversees a personal and medically-based program that works to keep clients focused on their goals. Comprehensive personal fitness profiles gear programs to individuals, whether they are out of shape, increasing fitness, or working with a medical handicap. Synergy Fitness Clubs also have several programs to assess fitness goals and progress, and to keep clients motivated.

The Vertical Clubs
330 East 61st Street
212-355-5100

The Vertical Club, at 61st Street, is one of the largest, full-facility health clubs in New York, with seven floors and numerous fitness options. It has one of the largest tracks in the city, as well as a swimming pool and a host of high-tech amenities. Special programs include wellness and nutritional counseling, tennis and racquetball, and squash. But the Vertical Club is not just a fitness mecca for Midtowners. There are also three other locations in Manhattan that provide convenient, full-service fitness equipment and facilities.

U.S. Athletic Training Center
515 Madison Avenue
212-355-8440

The U.S. Athletic Training Center, home to the art of aggressive sport therapy, is the hottest new gym and physical therapy center in Manhattan. Centrally located, the training complex is owned and operated by Garry Guerriero, P.T./A.T.C. and Mary Leonard, M.A. Together, this duo recently published the fast-selling fitness book, *Get a Gold Medal Butt.* Because of their expertise at sculpting fit and toned phyiques, Guerriero and Leonard are also frequently profiled in national fitness magazines. With a stong focus on peak performance, it's no wonder the center keeps everyone from Olympians to novices fit, strong and body-smart.

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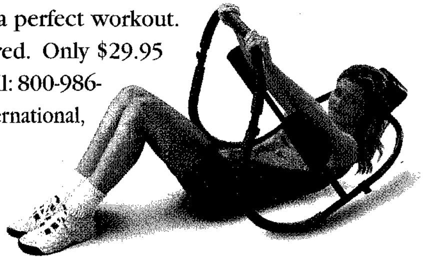

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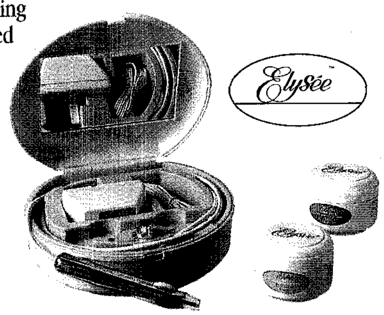

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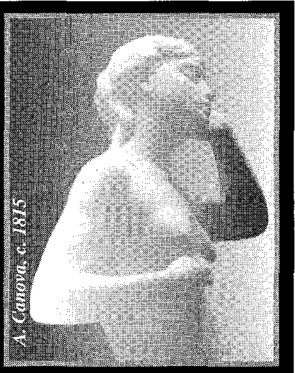

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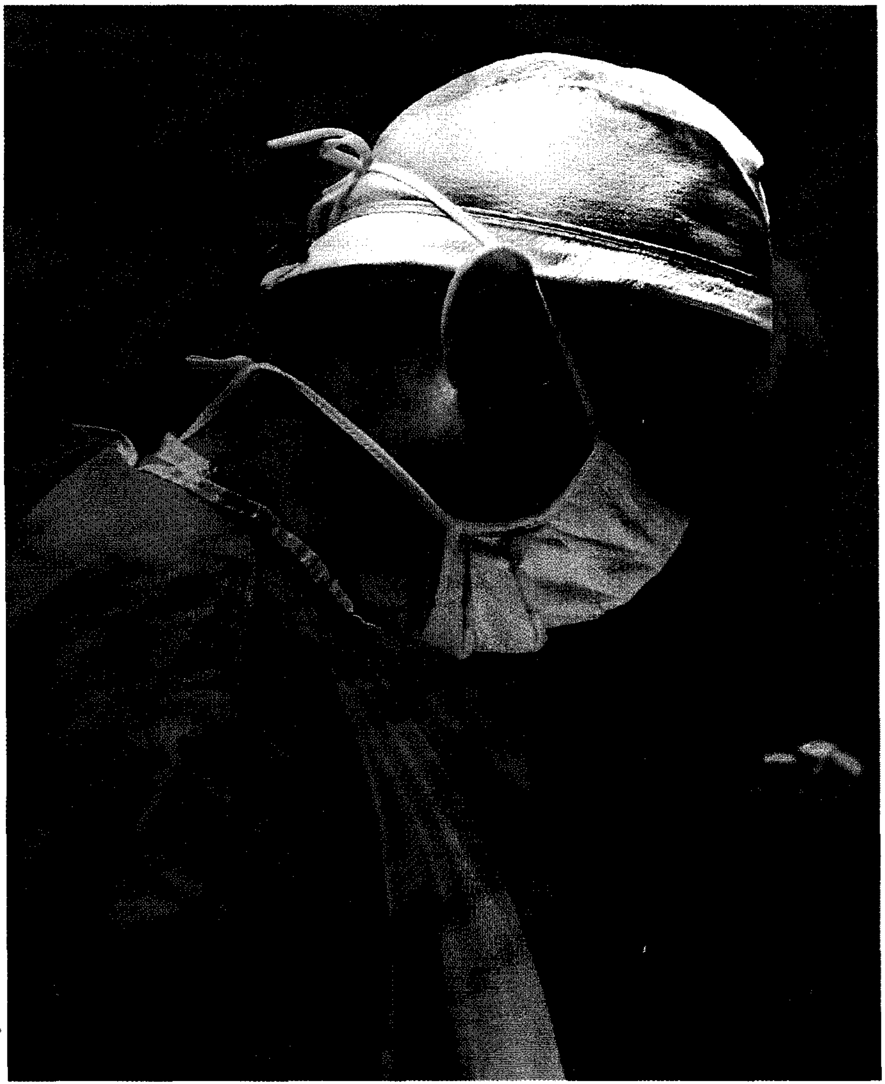

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Dr. Ballantyne's use of laparoscopic surgery for heartburn, hiatal hernia, and diverticulitis allows patients to quickly resume their lifestyles. Advanced laparoscopic techniques requiring only quarter-inch incisions mean that patients return much sooner to normal activity. This internationally known surgeon has been practicing for 15 years.

Comprehensive Cancer Care for Women
10 East 38th Street
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The first truly integrative facility for women, CCC combines the best of oncology with responsible complementary and alternative therapies in one medically-supervised location. Acupuncture and herbs, nutritional and psychological counseling, and mind/body techniques, like meditation, yoga, and massage combat both the malignancy itself, as well as any side-effects caused by radiation or chemotherapy. Individually tailored treatment programs offer emotional support, not only to patients, but also to family and caregivers. CCC is developing a cancer prevention program to address the needs of women who may be at risk of developing the disease.

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Cordaro Surgical Hair Restorations provides state-of-the-art surgical techniques for the restoration of your own living, growing hair. Dr. Cordaro, a surgeon with 20 years of experience, has performed over 5,000 advanced procedures. He offers personal attention, in a very private setting, without the assembly-line atmosphere of marketing-driven practices. Saturday and evening hours are available.

Mark A. Erlich MD
800A Fifth Avenue at 61st Street
Suite 202
212-861-4100

Dr. Erlich is Director of The New York Plastic Surgery Center and a clinical assistant professor of facial plastic surgery at New York Medical College. He specializes in surgery of the aging face and rhinoplasty. N.Y.P.S. performs all aspects of cosmetic and laser surgery, and offers a complimentary consultation.

Louis Feder/Joseph Fleischer
14 East 38th Street
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Since 1917, the names Feder and Fleischer have meant the finest in custom-made hair replacement for men and women of all ages. Production is done on the premises, using the finest Italian hair. They specialize in hair replacement for celebrities, as well as for those who experience hair loss due to medical treatment. Each replacement is designed for the individual.

Henry Freuman, MD, FACOG & FACS; For Women Only
1430 Second Avenue, Suite 101
212-517-3322

A board-certified obstetrician-gynecologist, Dr. Freuman is a member of the American College of Surgeons and also a member of the American College of Obstetrics and Gynecology. He is known for his surgical skills and compassionate approach to women's needs. His specialty is the management and treatment of fibroids, endometriosis, infertility, pelvic pain, and menstrual disorders.

Hidden You
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With more than 30 years' of experience in his field, Dr. Alan A. Siegal, a board-certified internist, specializes in weight loss and maintenance using the newest drugs, Pondimin and Phentermine. These medications are used in conjunction with an exercise program to facilitate the goals of his patients. A private gym, on the premises, is dedicated to client's use.

Laser & Skin Aesthetics Center
14 East 82nd Street
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Dr. Bruce E. Katz is director of the center and an associate clinical professor at the College of Physicians and Surgeons of Columbia University. At the center, highly trained physicians specialize in laser hair transplantation and the removal of birthmarks. He is a leader in the use of advanced laser technologies and skin rejuvenation, and has pioneered the "pulse peel"–recognized for its cosmetic and therapeutic value in reducing the likelihood of skin cancers.

George Lefkovits, MD
9 East 62nd Street
212-750-9494

Dr. Lefkovits is a board-certified plastic surgeon and assistant clinical professor of plastic surgery at New York Medical College. His practice is devoted to cosmetic surgery, such as liposuction, rhinoplasty, and breast surgery. Most procedures are performed in an office operating suite. A revolutionary new laser technique to resurface lines, wrinkles, and acne scars is available, as is advanced hair restoration.

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Elline Surianello began her women's hair replacement business as a client. One of thousands who get androgenetic alopecia (thinning hair) or alopecia areata (random bald spots), Surianello found that no one was servicing women suffering hair loss unrelated to cancer therapies. The center creates a blueprint for each client and keeps it on file for reference as the condition evolves. Clients range in age from 18-85 and will receive temporary or permanent solutions.

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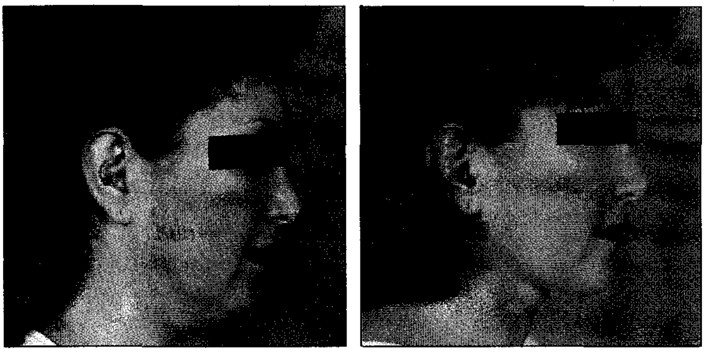

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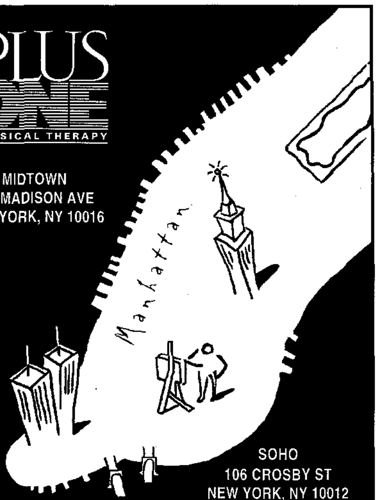

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(WASHINGTON POST, December 6, 1994, Dr. Michael Weintraub, FDA)

ALAN A. SIEGEL, MD
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Adam Lewenberg, MD
184 East 70th Street
212-249-8800

Dr. Lewenberg is the founder of the Skin and Hair and Skin Rejuvenation Center, which specializes in hair regrowth. He developed one of the earliest successful medical treatments to regrow normal, healthy hair. It's a spray of 2 percent Menoxidil and .025 percent Tretinoin, which, when combined, absorbs into the skin better than Minoxidil alone. His pioneering treatments began 13 years ago.

New York Nurses Association
120 Wall Street
212-757-0157

NYSNA is the professional organization for RNs in New York, and the nation's largest representation of nurses for collective bargaining. NYSNA is dedicated to a humane, efficient health care system; high standards of nursing practice and education; and professional working conditions. It is the state's leading source of information on nursing issues.

NY Pain Treatment
Lenox Hill Hospital
130 East 77th Street
212-249-2200

Since 1984, the New York Pain Program is the largest and most comprehensive C.A.R.F. accredited pain treatment center in the tri-state area, and is rated as one of the top 10 pain centers nationally. Their unique approach, which was featured on a PBS special, "Beating Chronic Pain," is an alterternative for patients contemplating surgery for persistent pain.

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201-746-3535

A vast array of safe, medically proven surgical procedures are designed to reshape, recontour, and improve a patient's appearance. Advanced technologies, such as computer-assisted imaging systems, allow the surgeon and patient to preview results. Dr. Vincent C. Giampapa is internationally recognized as a leader in cosmetic facial rejuvenation and body recontouring. Other procedures include: chemical peels, laser surgery, nasal surgery, breast augmentation, liposuction, and lip-sculpting.

James J. Reardon, MD
737 Park Avenue
212-832-0770

Dr. Reardon recommends slowing the aging process with (1.) good nutrition, (2.) a healthy lifestyle that avoids smoking and excessive exposure to the sun (use skin creams with sunblock), and (3.) monitoring alcohol intake. When the aging process becomes inevitable, cosmetic surgery can help a person look as young as he or she feels. Dr. Reardon is a board-certified plastic and reconstructive surgeon with over 25 years of experience. His ambulatory facility includes two operating rooms with a three-bed recovery area and a full-time anesthesiologist. He performs a range of cosmetic and reconstructive procedures for both men and women.

Renaissance Plastic Surgery Associates
1049 Fifth Avenue at 86th Street
Suite 2D
212-861-2075

Dr. Michael A. Kalvert and Dr. Paul R. Weiss, board-certified plastic surgeons and faculty members at the Albert Einstein College of Medicine, specialize in breast surgery, cosmetic facial surgery, liposuction, and laser skin resurfacing. There is a fully accredited operating facility on the premises.

Sleep Disorders Institute
515 Madison Avenue
212-355-8440

Founded in 1991, the Sleep Disorders Institute is one of New York's largest accredited sleep disorders facilities, and has regional acclaim as a clinical center of excellence. The Institute's board-certified sleep specialists are experts in the evaluation and treatment of snoring, sleep apnea, insomnia and other problems. The Institute is also a hub of training and research.

Stanley Taub, MD
737 Park Avenue
212-628-8585

Dr. Taub has been practicing board-certified plastic surgery for more than 25 years. He is one of America's most respected specialists in nasal reconstruction and facial and neck cosmetic surgery, and has recently added laser cosmetic surgery to his repertoire. All consultations and procedures are conducted in his state-of-the-art private facilities.

National Center for Stuttering
200 East 33rd Street
212-532-1460

The nation's largest center for the treatment of stuttering has five full-time and seven part-time specialists who treat more than 400 New York-area clients a year. The National Center for Stuttering also has satellite treatment centers in 14 other cities, and is the only center to treat the physical cause of stuttering, with a published, long-term success rate of 93 percent.

Frederick A. Valauri, MD, FACS
3 East 76th Street
212-439-0800

Plastic and microsurgeon, Dr. Valauri offers cosmetic surgery with an innovative approach for a refined, natural look. As a board-certified plastic surgeon and assistant clinical professor of plastic surgery at New York University, Dr. Valauri specializes in tumescent liposuction, a method that results in less bruising and a more rapid recovery; breast surgery; rhinoplasty, and facial rejuvenation surgery, including laser skin resurfacing.

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"I'm very proud that we received such a high grade from the Joint Commission," said Alan P. Zeitlin, M.D., F.A.C.S., president of the Board of Directors at Parkway. He added that the marks are a public recognition of what this community hospital has strived for and achieved. "It is no surprise that our patients receive the best possible care and our resources are being managed efficiently and effectively."

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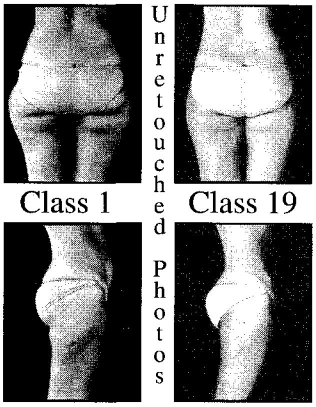

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Cabrini Medical Center
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212-995-6000
212-CABRINI (Physician Referral)

Cabrini Medical Center is a 493-bed, community-based teaching hospital sponsored by the Missionary Sisters of the Sacred Heart. It offers a full range of medical, surgical, and psychiatric services. Among the hospital's specialties are ambulatory surgery, laser surgery, total joint replacement surgery, home care, and long-term home health care. It also offers a comprehensive cancer care program, Cabrini Hospice, Cabrini Eye Care Center, and Cabrini Wound Care Center. Outpatient medical services are provided at Cabrini Stuyvesant Polyclinic, Cabrini Haven Plaza Family Medical Practice, Cabrini East Village Family Medical Practice, and Cabrini Madison Avenue Medical Practice. Cabrini is a member of the Mount Sinai Health System, and an affiliate of Mount Sinai School of Medicine.

The Hospital for Joint Diseases
301 East 17th Street
212-598-6000 (General)
212-598-6727
(Physician Referral)

This 220-bed specialty hospital includes areas in orthopedics, rheumatology, neurology, and rehabilitative medicine. The hospital is performing newly FDA-approved cartilage transplants for damaged joints and new surgery for epilepsy. A fitness center to rehabilitate arthritic patients is part of a comprehensive arthritis management program. The hospital also offers an orthopedic immediate care center, an inpatient pain management program and a new program for rehabilitation of traumatic brain injuries.

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535 East 70th Street
212-606-1000
800-854-0011

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Long Island Jewish Medical Center
Lakeville Road
New Hyde Park, NY
718-470-7000

Long Island Jewish Medical Center is an 850-bed tertiary care facility consisting of Hillside Hospital for psychiatric care, Schneider Children's Hospital for pediatric care and Long Island Jewish Hospital for adult care. LIJ is the Long Island Campus for the Albert Einstein College of Medicine.

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4802 Tenth Avenue
Brooklyn, NY
718-283-6000
718-854-7000
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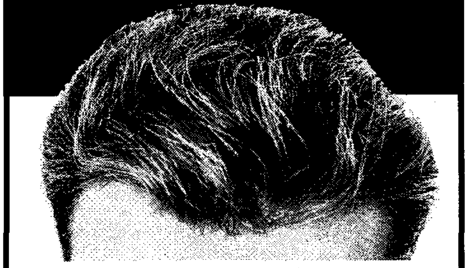

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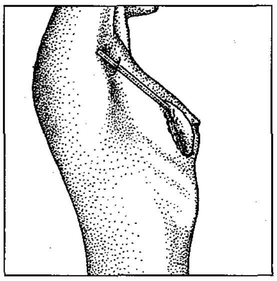

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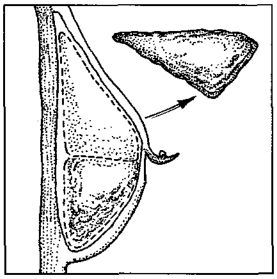

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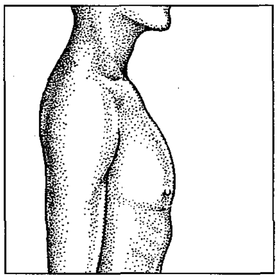

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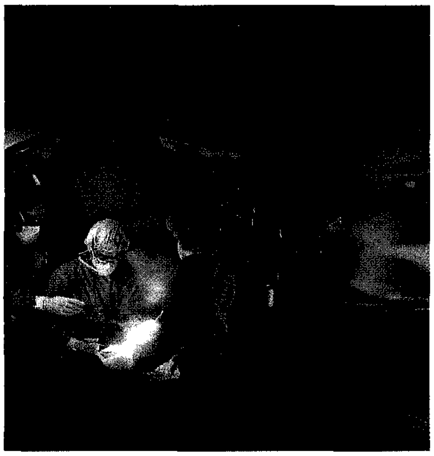

patients each year. New York-Cornell offers a full range of care in general medicine, ophthalmology, pediatrics, urology, obstetrics/gynecology, surgery, cancer care, dermatology, neurology, psychiatry, radiology, otorhinolaryngology, emergency medicine, and anesthesiology. It is adding a 12-story, 850,000-square-foot hospital building, scheduled for occupancy in April of 1997.

The Parkway Hospital
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Forest Hills, NY
718-990-4100
800-MD-HELP4 (Physician Referral)

This 251-bed, medical-surgical facility located in the heart of Forest Hills was founded in 1963 with the objective to provide acute care services to any an all patients. Specialized services include laparoscopic laser surgery, breast cancer detection and treatment, urology, gynecology, sleep disorders, and geriatric care programs. State-of-the-art ambulatory surgery, endoscopy, emergency room, and diagnostic services complement Parkway's inpatient programs.

St. Luke's Roosevelt Hospital Center
St. Luke's Hospital
1111 Amsterdam Avenue
Roosevelt Hospital
1000 Tenth Avenue
212-523-4000
212-876-5432 (Physician Referral)

St. Luke's Roosevelt offers a wide variety of health screenings, including diabetes, skin cancer, and blood pressure. There are two locations on the west side with new, state-of-the-art, inpatient buildings at each site. The hospital operates 1,358 licensed beds and its specialty areas include the Joslin Center for Diabetes, the Heart Center, the C.V. Starr Hand Surgery Center, the Birthing Center, and a comprehensive AIDS program.

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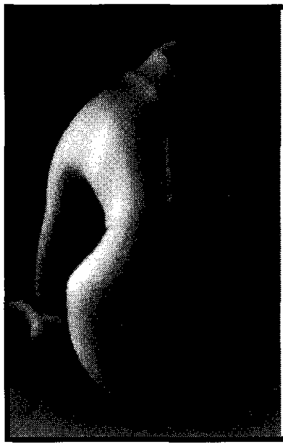

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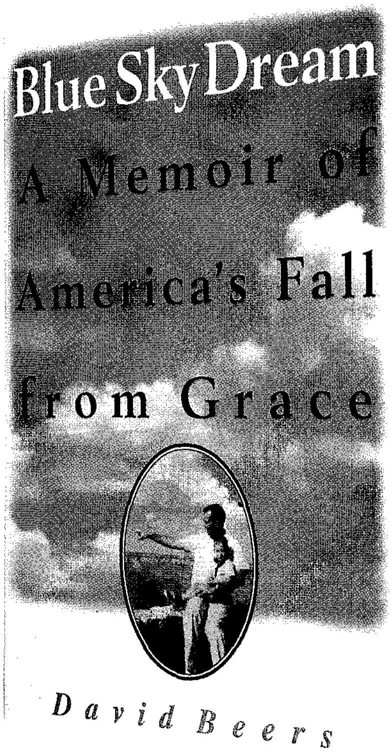
BOOKS WALTER KIRN

Did the West Go South?

Memoirist David Beers's California dream went bad. But was this because the country somehow lost its faith—or did he simply grow up?

Blue Sky Dream: A Memoir of America's Fall From Grace
BY DAVID BEERS
Doubleday; 273 pages; $23.95

BORN WHITE AND GIFTED UNDER EISENHOWER, David Beers enjoyed a clean-cut youth in subdivided Northern California. His father, a former Navy jet pilot, worked as an aerospace engineer for Lockheed. His mother was a liberal Catholic housewife. Above their tract house loomed conquerable black space, home to Apollo rockets, U-2 spy planes, and spookily nicknamed surveillance satellites (*Samos, Discoverer*), some of which David's father helped design. Crime was scarce, "minorities" were scarcer, and the future looked something more than promising—a streamlined utopia of steady growth, a perennial Eden greened by built-in sprinklers.



It didn't pan out, and the hows and whys and wherefores constitute the stuff of *Blue Sky Dream: A Memoir of America's Fall From Grace.* It's a book of critical nostalgia, an ambivalent eulogy for the Space Age. Per the book's inflated title, Beers's California of dappled patios and scientist dads with protractors in their pockets is meant to stand for some general paradise lost, not merely one man's childhood left behind. The gods of collective history are invoked. It's the kind of book where naïve family snapshots are meant to be pathetically representative, where discussions of old TV shows (*Lost in Space*) are supposed to inspire knowing sighs.

The American Dream is a literary straw man, invented to be perpetually demolished. Loss of innocence is the national Passion play; only the casts and costumes seem to change. Beers's version is written with wit and thoroughness. The fall he charts is as worthy as any other, and he's mastered the tone of the moment: mellow cynicism. It's cool these days for writers to be hip to their own ironic tendencies, to view their skepticism skeptically, so Beers makes a point of letting readers know he's onto himself whenever he makes fun of something, whether it be Mom's prayers to Catholic saints, Dad's weekend shop projects, or a *Lost in Space* script. Beers can't be certain that his enlightenment—the distance he's won on the Mr. Wizard sixties—isn't really simple embitterment.

In *Blue Sky Dream,* Beers revisits his aerospace-engineer father's life, wondering what went wrong.

Mostly, this is a father-son book, enlarged by the sort of lightweight sociology that probably comes instinctively to writers raised on baby-boom high-school history texts and bathed ever since in generational retrospectives from *The Big Chill* to *The Beatles Anthology.* To Beers and his peers, the first-person plural comes as naturally as it does to Queen Elizabeth. Not so to Beers's father, however, the dashing jet jockey turned reluctant technocrat. Beers's father grew up in the age of lonely heroes, of soaring individualists, and only as the result of government edict was he enlisted in the "blue-sky tribe" of California's defense Establishment. "He did not have any idea that he would ease into the easy thing," writes Beers, "the thing that America was easing into, life in the booming Cold War industrial project. And that once he did, he would chafe against that choice for the rest of his employed life."

The weird specifics of the father's career, not the son's musings on them, make the book work. Like a lot of postwar corporate dads, but to a surreally heightened degree, Beers's father didn't talk about his work. Lockheed was a palace of paranoia, a cryptic kingdom of *X-Files* "black world" research. Sometimes, not even a project's own engineers knew just how their work was being used. In the dark himself about his labors and charged with maintaining his precious security clearance, the father clams up—first verbally, then emotionally. He grows moody, irritable, caustic. He trims his conscience to fit his job description. To silently protest the Vietnam War, he wears a black armband to work; the bosses strip it from him. Later, he's whisked away to Washington to undergo a battery of polygraphs (his higher-ups suspect him of loose lips).

As Beers Senior grows older, he makes sincere attempts to put his life in perspective. He reads fat books: *Future Shock, The Population Bomb, The*

Photographs: top, Deidre Beers; bottom, Steve Wisbauer.

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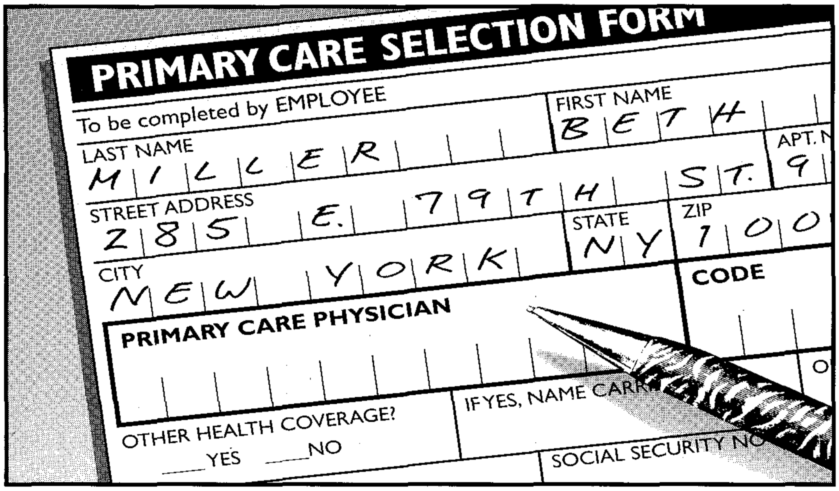

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Temper of Our Time. Beers Junior calls this "a brooder's bibliography" and speculates that "in his books my father found schematic diagrams that might offer solutions to a malfunctioning America. . . . He was the troubled troubleshooter, a systems engineer in search of systems underlying the human condition." As father and son bat around these big ideas, a bond forms between them of mutual disenchantment. The young man's journalistic ambitions rise from the ashes of the old man's sorrows.

The desire to understand and even avenge his father's white-collar humiliations gives Beers's book a primal human motive that's rather more interesting than his stated theme: the death of middle-class optimism. Memoirs these days are expected to make news, to tap the headlines, and Beers's is no exception. All grown up, with a family of his own, a freelancer in an age of insecurity, he revisits the precincts of his youth and finds the old social contract in shreds. Downsizing grips the aerospace industry, and Beers quotes e-mail from grumpy engineers whose romance with the final frontier has been cut short by global economics. His old neighborhood has been renamed Silicon Valley, and stylish computer nerds in spiffy sports cars—childless, hedonistic whiz kids—have replaced the dour dads in station wagons. Exemplifying the change of regimes, and the continuity between them, is Apple Computer's co-founder Steve Wozniak, himself the son of a Lockheed engineer. Surprisingly, Wozniak misses the old days, too. In particular, he misses the time when a dad could buy a Heathkit and tinker away the hours with his child.

So what does Beers's mournful ode add up to? Has "blue-sky" America truly crashed to earth, or has it merely shifted gears, from launching rockets to launching software programs?

To my mind, the old utopianism persists, if not the social order surrounding it. For inspiring excessive rhetoric and youthful dreams of cosmic mastery, the Internet rivals the space race any day. And *Star Trek*, with a whiz-bang holodeck replacing a balky transporter, still pulls ratings. But Beers is melancholy anyway. At the end of the book, he flies a virtual jet, and the whole thing seems silly and hollow to him compared with the real thing.

The defense boom was all a con, Beers lets us know, but it was the con he grew up on. Its passing stings—but so will the loss of this new con to today's kids. Beers's sense of darkened horizons, I suspect, has less to do with the fall of California or some vast American dénouement than with the end of childhood. His own. ■

ART MARK STEVENS

Shining Stars

Annie Leibovitz's celebrities look even better when they aren't facing a perfumed insert, though this superb portraitist sometimes loses her way among ordinary people.

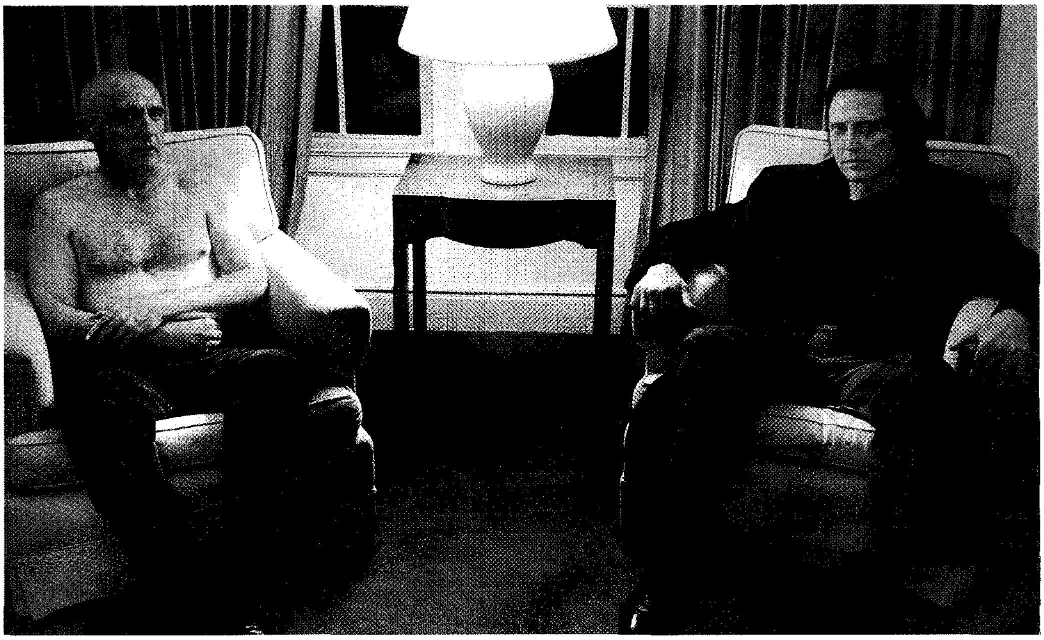
A**nnie Leibovitz**'s CELEBRITY PORTRAITS HAVE BEcome emblematic of shiny society in the eighties and nineties. Twenty-five years from now, you will need only to look at her Trump, or Whoopi, or John and Yoko, to understand implicitly today's kind of glitz. For that reason, serious critics often regard her work as vulgar or superficial—as inseparable from glossy magazines and their trivial pursuits. Like Richard Avedon and Irving Penn, however, Leibovitz has such an eye for glamour that she deserves the question put to all such photographers: Is this something more than a beautifully polished mirror?

A modestly scaled show of "Recent Work" at the James Danziger Gallery provides a good opportunity to think about Leibovitz as an artist, in part because it includes a wide range of her work and in part because it does not smell like a perfumed fashion magazine. In one room, you can see, in addition to celebrity portraits, pictures of battered women; athletes who participated in the recent Olympics; gawkers milling around the murder site of Nicole Brown Simpson and Ronald Goldman; and landscapes of Petra and Wadirum, in Jordan, that are a kind of homage to nineteenth-century photographs of the exotic place.

What becomes immediately obvious in these surroundings is that Leibovitz's celebrity portraits are also her best work. Photographers of the fashionable world often make self-conscious forays outside the glossies, in part because the higher realms of art disparage fashion. But Leibovitz, when she ventures outside the charmed circle of celebrity, becomes too much like other photographers. Even her portraits of Olympic athletes—while often handsome and never less than stylish—do not have the characteristic mark of an artist on his or her native ground.

When she dreams upon a star, however, the picture becomes fresh. Leibovitz has an uncanny instinct for what the public wants of any particular celebrity, and a gift for defining that elusive aura through the witty use of setting, clothing, and gesture. We think of the English actress Emma Thompson as reserved but passionate, gentle but strict; as hard and as delicate as porcelain. This is marvelously suggested by an Ingresque vision of Emma decorously clothed in armor.

This approach to celebrities could easily become cold or merely manipulative—a matter of moving icons around like lamps. But Leibovitz is also warmly aware of what a subject wants to look like. She invariably reconciles the public persona with that private desire. Her subjects always seem exactly who they want to be. (She may know who they want to be better than they do.) There is no challenge, no peeking behind the pose. I would guess that the director Quentin Tarantino fancies himself a master of the mean streets of L.A., a guy who knows his way around the city's soiled pastels. He must like her picture of him staring, with sulky charm, past the half-rolled-down window of some cool old car.



Bad guys at the Chateau Marmont: Dennis Hopper and Christopher Walken, photographed by Annie Leibovitz, 1995.

To separate her work from the usual celebrity trash, Leibovitz invests it with one last critical element—a sort of highbrow savvy. It can seem tawdry to take an interest in movie stars, unless there is a strong measure of wit, surprise, or, especially, camp. Emma Thompson in armor (for she's also a bit of the frosty schoolmarm) is also Emma Thompson comically in drag. To put it differently, Whoopi goes better with a clever subtext. So Leibovitz photographs Goldberg's black body in a bathtub full of milk and does a comic riff on both minstrelsy and traditional Hollywood cheesecake.

In fact, Leibovitz is particularly good at the higher Hollywood—that is, in portraying those intelligent players like Tarantino or Thompson who have an ironic or smart view of the celebrity business. One of the best pictures in her current exhibit is a double portrait of Dennis Hopper and Christopher Walken. Both of

Photograph by Annie Leibovitz/Contact Press Images.

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Christopher, age 8
Adrian, age 6

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these actors evoke the seamier, darker muses of American life; Leibovitz shows them sitting together in the Chateau Marmont, Hopper bare-chested and bald, Walken dressed in colors as dark as his expression. The double portrait causes a double take—they look like twins.

Leibovitz makes it possible for intelligent people to enjoy celebrity culture without guilt. She is a servant of the glittering powers of our time, an "official" artist who makes American celebrity culture more witty, playful, and enjoyable than it actually is. She conceals its emptiness and disguises its harsh glare. She improves its chatter. In the high-modern tradition, where artists are typically admired for challenging the prevailing powers, an artist who plays this part commands little serious respect.

Leibovitz has plenty of antecedents, however. Artists before the modern tradition often worked this vein, flattering with the prettily paid compliment and finding a paradise in the most showy milieus. Leibovitz is not a big or deep artist, but she enlivens contemporary culture in that traditional way. Her celebrity portraits remind me, in spirit if not style, of the brilliant confections of the rococo. The artists of late-eighteenth-century France aspired to charm, wit, and surprise. They delighted in the brilliant surface of high society. They believed, like Leibovitz, in the good conversation piece.

IN SHARP CONTRAST TO LEIBOVITZ, MANY artists today despise the idea of making the body—especially the female body—an object of attraction, joy, or beguilement. **La Toilette de Venus: Women and Mirrors,** at the C/R/G Gallery in SoHo, is a survey of about twenty contemporary women who make use of mirrors. Not surprisingly, none takes much pleasure in the reflections.

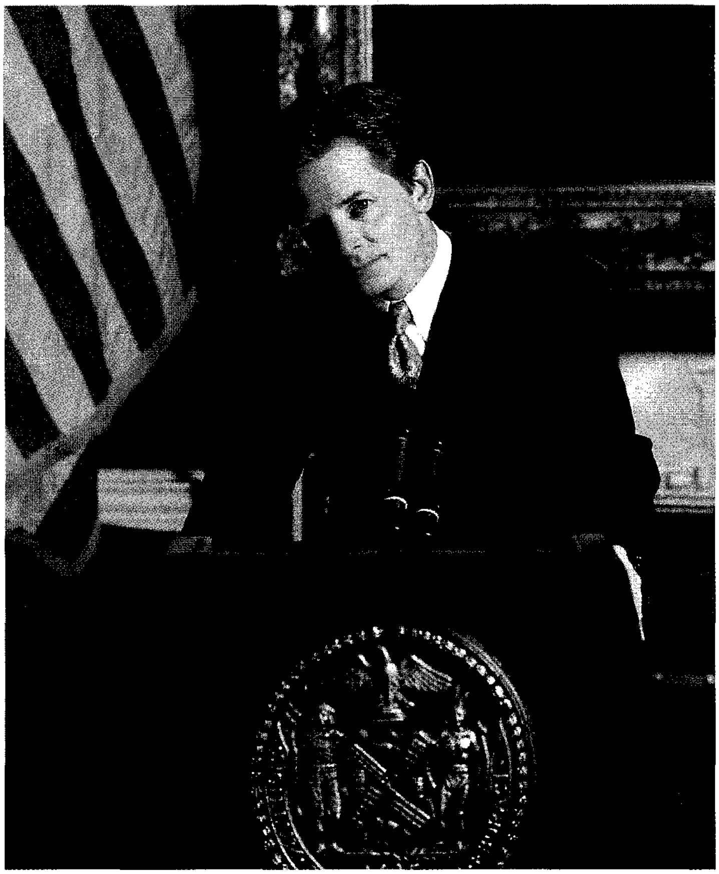
The artists mostly ridicule the narcissism that leads women to primp and preen. Melissa McGill, for example, hangs a mirror on the wall; below it, on the floor, she has placed a heap of lipstick-pink eraser dust. (So much for putting on a face.) Marina Abramovic, in *Mirror for Departure,* also takes a dim view of what a mirror can do. In her piece, a chair faces a black rock mounted on a wall; you can find only the faintest reflection of yourself in the rock's buffed surface.

My favorite work in the show is Rebecca Horn's *Through the Looking Glass.* On one pole she has placed a pair of binoculars; on another, a little round vanity mirror. Every now and then, the binoculars and the mirror begin wildly gyrating. The magnified eye tries without much success to find its own reflection, to meet the gaze of its significant other. ■

TELEVISION **JOHN LEONARD**

Sit 'n' Spin

At the return of the eighties sitcom star (Michael J. Fox, Rhea Perlman, even Cos), one can only be pleasantly surprised—and occasionally, faintly enlightened.



Power *Ties:* Michael J. Fox in *Spin City.*

THE TELEVISION JOURNALIST WANTS TO KNOW: "Mr. Mayor, would you consider marching in the Gay Pride parade this week?" To which the mayor responds: "What, are you drunk?" Whether this mayor is a Republican, a Democrat, a Green, or merely bilious is left unspecified in the **Spin City** pilot (Tuesday, September 17; 9:30 to 10 P.M.; ABC). As played by Barry Bostwick, he's a sort of John Lindsay barber pole in the Temple of Dendur, a Stupid Wasp Trick, a figurehead on the furrowed prow of a sinking ship of city-state, swanning about for photo ops. And his blurt is only one of many little P.R. problems his deputy mayor, Michael J. Fox, is paid to fix, as if urban politics were a plug's game of stoppering incautious leaks. From *Spin City,* the new Gary David Goldberg sitcom, do not expect race war, class hate, homelessness, Crazy Eddie, or "Racket Squad Meets the Hair Club for Men," any more than you should have expected from Goldberg's previous sitcom, *Brooklyn Bridge,* variations on the theme of incest in the novels of Henry Roth.

I am as grumpy as Bill Cosby—about whom more later—which is no way to start a new season that is actually less insulting than the last several. At least nobody this fall wants to be *Friends. Spin City,* after all, is farce. Fox and Goldberg had a terrific time for seven years on *Family Ties,* and maybe they'll rub up another combustion. Certainly Fox knows how to fall out of bed, like a can of pick-up sticks, especially when his clandestine squeeze, City Hall reporter Carla Gugino, informs him one night that they've been living together for months—and he just never noticed, so busy has he been, like Roto-Rooter with a cell phone, fixing the city's drains. (Have you noticed this new convention in popular entertainments about the business of government? When a politician isn't sleeping with a reporter, he's in bed with a lobbyist, like Michael Douglas and Annette Bening in *The American President.* Like Italian neorealism.) Richard Kind is amusing as the press secretary who must be lied to in private so that he can lie to the public. Michael Boatman, the dark prince of body bags from *China Beach,* joins Barry's administration at the end of its first half-hour, as a one-man embodiment of both tokenism and co-optation, promising to make everybody's life "a living nightmare." We should only wish.

Oddly, Fox played a George Stephanopoulos sort of policy wonk in *The American President,* all issues and idealism. That, in *Spin City,* he has downsized his missionary zeal to Dick Morris toe-sucking says something cautionary, shallow, and mod about the process. And so does our own preferred spin on politics seem suspiciously postmodern—as if it needs to be squinted at, either from the main-chance perspective of the apparatchiks or from the disillusioned margin. When, in *City Hall,* deputy mayor John Cusack discovers that the payoffs and the cover-up go all the way up the greasy pole to his mayor, Al Pacino, he is almost as indignant as Saint-Just in a Republic of Virtue, as if he forgot he was supposed to have grown up on the bayou; as if he'd never fixed a parking meter. And then there's *Primary Colors,* the *George* magazine of political novels. Our need to know (the animal urge to be with-it) was so much more important than whether what we knew meant anything (our intellectual curiosity to understand information) that we spent all our time in a beetlelike scurry to disinter identities, a

Photograph by Timothy White/ABC.

parlor game of smirky charades, when we should have been wondering how come a novel so disdainful of the "scorpion" media for caring less about principles and policy than about process and tactics was itself indifferent to almost everything but scuttlebutt and sizzle. Aside from the occasional glancing reference to Head Start, clean air, adult literacy, and tax breaks, there were no principles or policies at all in *Primary Colors*—nothing profound, or even clichéd, about race, prisons, schools, immigration, capital flight, judicial reform, or the rest of the world. There were, instead, wisecracks about Dogpatch.

Well: In a city where we used to play serious games of politics (Emma Goldman), baseball (Joe DiMaggio), and the blues (Billie Holiday), the Trumps go up and the schools fall down and they are burning people alive in token booths, while the deputy mayor of *Spin City* is worried about "committing" to his girlfriend.

So far, I like **Pearl** more (Mondays through October 14, Wednesdays thereafter; 8:30 to 9 P.M.; CBS). It's one of a half-dozen new series about going to school, all of them more interesting than I thought they'd be from the "concept" capsules and the teasers, although in none of them, once again, does any teacher ever seem to have more than one class a day. I was not a particular admirer of the sourpuss barmaid that Rhea Perlman played on *Cheers*, but as the shipping-clerk grandmother-widow who decides late in life to go to college, she has calluses to improve her grip. While we may not for a minute believe that her blue-collar comrades would be so down on her for this ambition (do our resting classes really imagine that our working classes are satisfied with the feudal arrangements of the status quo?), nor that her own grown son would try to discourage her (only on sitcoms do sons sabotage their mothers for fear of losing their built-in babysitter), when Rhea walks into that classroom to cross swords with the professor of "I Know More Than You Do," Malcolm McDowell, something nifty happens besides wisecracks about going to foreign movies and drinking cappuccinos. It's called education. It includes, here, not only references to Plato and Keats, but a discussion of Melville's *Moby-Dick* in which Rhea so brilliantly analogizes Captain Ahab to Charlie in the tuna commercial that I'm persuaded there's a place for her in cultural studies at, say, Duke. And McDowell, perhaps in self-defense, has gotten steadily funnier ever since *Caligula*: "Like most self-made men, I am in awe of my Creator."

He is also almost as grumpy as the return of Bill on **Cosby** (Mondays; 8 to 8:30 P.M.; CBS). And Bill has better reasons: downsized, "redundant"—"I didn't lose my job; the job was taken away from me; I know just where it is"—he's been forced into early retirement, advanced disgruntlement, bothering a spouse (Phylicia Rashad, again) and exasperating her best friend (Madeline Kahn). In the pilot, between suicide notes and urine samples in bottles of gray-hair remover, he manages to smoke a turtle. And he's especially funny when he's dead, which gives Madeline more to do.

THIS GRUMPINESS IS OBVIOUSLY PART OF A maturation process at CBS, where they've abandoned last season's whoring after the teenybopper demographic. This season, with Gerald McRaney and Wendy Phillips and an exceedingly extended family off in **Promised Land** (Tuesdays; 8 to 9 P.M.) to discover true-blue America so that Della Reese, on loan from *Touched by an Angel*, will leave them alone already; and Peter Strauss as a police psychiatrist in **Moloney** (Thursdays; 9 to 10 P.M.); and Ray Romano as a sports columnist in **Everybody Loves Raymond** (Fridays; 8:30 to 9 P.M.), with busybody parents (Peter Boyle and Doris Roberts) and a dumb-cop brother ("I go to work and people shoot at me"); and Scott Bakula, Roy Doltrice, and a sensational Maria Bello as smart-talking, fast-acting industrial-espionage agents "protecting corporate America" in **Mr. & Mrs. Smith** (Fridays; 9 to 10 P.M.); and Ted Danson and Mary Steenburgen finding out if there's life after divorce at a family newspaper, assuming Diane English will fix up *Ink* in time for Halloween—CBS has decided to program again geezers who do not do the Macarena.

Not so ABC, which gives us Molly Ringwald in **Townies** (Wednesdays; 8:30 to 9 P.M.), Melissa Joan Hart in **Sabrina the Teenage Witch** (Fridays; 8:30 to 9 P.M.), Rachel Blanchard instead of Alicia Silverstone—though they also promise us guest-glitz appearances by the likes of Moon Zappa and Sandra Bernhard—in **Clueless** (Fridays; 9 to 9:30 P.M.), and Kimberly Williams and David Conrad falling in Herskovitz-Zwick puppy love in **Relativity** (Saturdays; 10 to 11 P.M.). Whereas NBC's new fall strategy seems to be killing people. I promise, presently, a cops-and-robbers roundup, some Deep Think on Teacher/Pet, and a sci-fi overview when *Millennium* is ready to look at later in October. Meanwhile, unless the ganglion-eaters have already gobbled up the amygdala portion of your brain, skip **Dark Skies** (Saturdays; 8 to 9 P.M.; NBC), a hyperventilating ripoff of *X-Files* paranoia and *Day of the Triffids* demonic-possession fantasies in which, just for starters, JFK's assassination is blamed on sperm-sucking alien invaders. ■

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Slab-Happy

Midtown's Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstriped investment bankers and hearty platters of filet mignon are a dead giveaway.

"IT'S TOO EARLY," IMPRESARIO ALAN STILLMAN, whose New York Restaurant Group runs the Post House, Manhattan Ocean Club, Smith & Wollensky, and others, tells my editor in an attempt to stave off this review. True, the airy new steakhouse with butterscotch walls on the site of the old Gloucester House—a midtown location primer than the primest rib—has been open just a few weeks. True, the menu could use some retooling. But the food isn't so much the point of a midtown steakhouse. (Stillman, fearing competition with his other steakhouses, calls it instead a "classic New York restaurant.") Look at the tide of suits washing over the handsome booths and through the pivoting glass doors out to the sidewalk tables. Steakhouse or no, it's already clear that **Maloney & Porcelli,** named for Stillman's lawyers, is headed for success.

If the success results from sticking to a formula, that's fine: Here, Stillman and company are rewriting the formula, and they've come up with lots of little tricks that make dinner seem like a long McDonald's birthday party for grown-ups. Flat dowels with potato-chip-like paddles stuck into the meat state its doneness in baked-on letters. Roast beef too big for a plate is wedged into a white quiche dish. Steak sauce and relishes come in glass preserving jars with wire-secured covers. A mile-high slab of chocolate cake is topped by a dark-chocolate crossbar supporting a big white-chocolate cow; it looks so much like a weather vane, I nearly twirl it.

You won't go to Maloney & Porcelli to satisfy a once-a-year steak craving; for the sublime, you still need to cross a bridge, to Peter Luger. But you will go for welcoming, unstiff service and big, big hunks of food. Tuna steak the size of a brick is coated in crumbs, sautéed, and served in inch-thick square slices whose deep-red centers grow lighter toward the edges like some Josef Albers study; the tuna is very fresh but very low in flavor. Marinated swordfish, though, called "London broil" on the menu, is tastier than any I've had in a while.

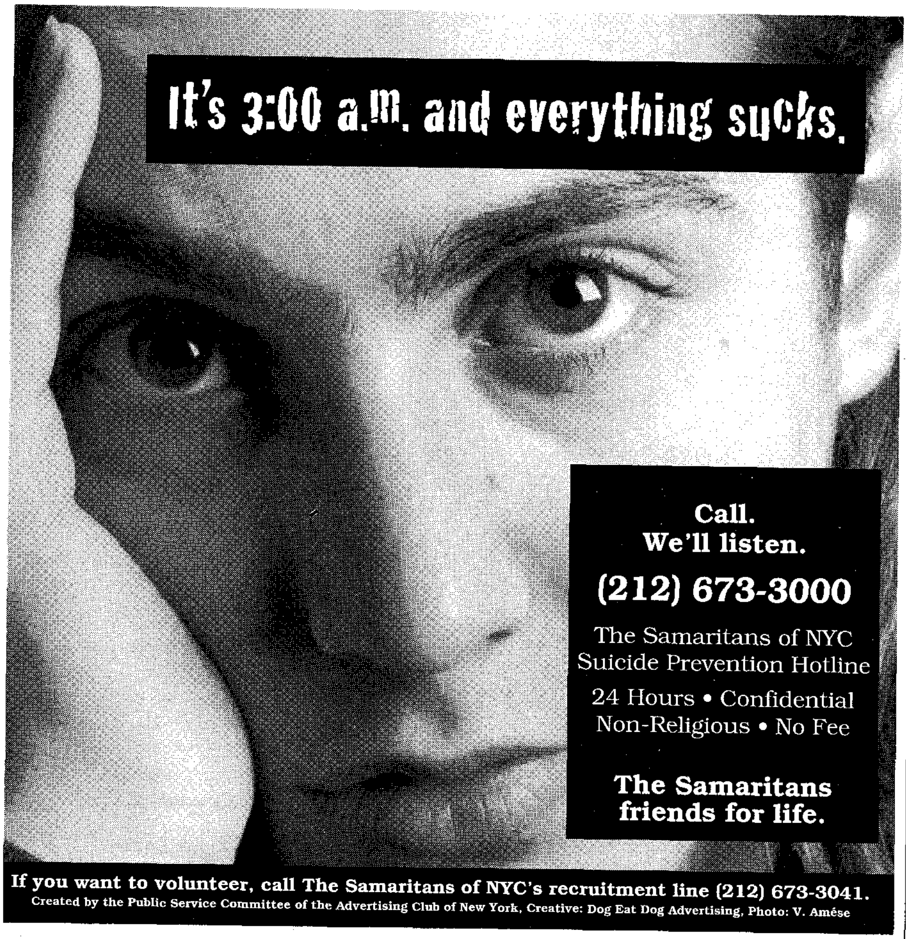
The best meat dish isn't steak but "crackling" pork shank, marinated and slowly simmered in lard before a high-heat roasting, then served over sauerkraut dotted with poppy seeds that look like black pepper. The gargantuan chunk of meat—it weighs two and a half pounds before cooking and looks like a deflated soccer ball—arrives with a steak knife thrust straight into it deep enough to hide the tang. "Remove it in one stroke," a friend says in a deep voice, "and your reign will be a long and happy one." I don't need Merlin's assistance, but I do need help even to make a dent in the mass, which is all meat. I get it: By the end of dinner, my guests have cleaned the plate. I don't order the leg of lamb, available for only four to six people—I envision the better part of a whole animal collapsing the table.

Touché!: The crackling pork shank.

Beef isn't transcendent. Shaved raw filet mignon does make an excellent carpaccio starter; this butter-soft meat could be Kobe. But grilled as an entrée, the pillbox-hat-size disk (hardly mignon) is predictably dull. And grilled ribeye is inexplicably bland, too, despite perfect tenderness. Roast beef is respectable and, of course, enormous. The best beef is grilled sirloin—peppery and dramatically black outside, juicy and pink inside. As buttery as the carpaccio is the "minute steak" appetizer of foie gras, a bargain at $17, since it's big enough for an entrée. In a sherry-vinegar deglazing sauce, the seared liver manages to be crusty without and melting—but not melted—within. I don't see much point in the optional glass of Chateau d'Yquem, considering that it adds $22 to the price.

Vegetables aren't really part of the steakhouse experience. Quasi-vegetables are: onion rings, creamed spinach, and potatoes (charged separately, as usual, at $6.75 an order). So far, the restaurant has two out of three down. Creamed spinach comes in a little Calphalon saucepan that has never seen a flame; unusually, you can really taste the fresh spinach, whose sweetness is reinforced by invis-

Photograph by Andrew Garn.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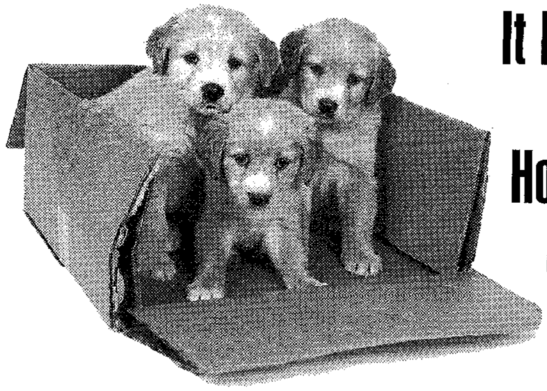

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ible leeks. Onion rings are piled into an oversize coffee filter, an ingenious, if extravagant, idea for serving fried food. Although the rings I tasted were a little soggy, that's easily remedied. The flavor is terrific: sweet onions in a batter flecked with toasted decaf grounds (more *faux* pepper; the peppery flavor here comes from cumin and chile powder). The fat tastes so good, I'm sure it's lard left over from the pork confit, but the chef, Patrick Vaccariello, insists it's just pre-blended "fryolator oil."

Potatoes are flavor-deficient—even the potatoes whipped with milk, butter, and olive oil, which are billed as a specialty of consulting chef David Burke (borrowed from the Restaurant Group's Park Avenue Cafe). Cubes of red pepper in hash browns add color, and the potatoes are nicely browned, but again, they're low on taste. And what happened to the foursquare baked potato? Banished, and missed.

Everyone but the hosts wears a white jacket, making it impossible to tell waiters from busboys—and I mean *boys:* The wait staff looks exclusively male. When carts roll up holding entrées, the concerned white-coated bodies that suddenly congregate can make the dining room look like an emergency room. While serving coffee, our waiter, knowledgeable and friendly without being smarmy, somehow pours a pitcher of milk down my trouser leg—not a sudden spill but a long, high, graceful pour that gives everyone time to watch the rivulets converge in my cuff. He is horrified, and brings hot and cold running napkins. No one offers to pay for the dry cleaning, but never mind: During the tryout period, which sadly just ended, every check came with a 20 percent discount—a relief, given the average $25 to $30 for an entrée. (The unsurprising wine list is fairly priced, with a long and separate list of bottles under $40.)

Dessert? It's part of the excess. If you must, order "Bought Cheesecake" from S&S, in Brooklyn, but cherry strudel, with tangy farmer's cheese perfect for blintzes, is far more interesting. Pies are hot and homemade but medicine-sweet. A chocolate-covered vanilla-ice-cream cake, big and shiny as a cruise-missile nose cone, comes with another steak knife sticking out the top; if the block of ice cream is frozen as hard as it was when I was there, your future kingship is in doubt. When the cow-topped slab of chocolate-cream cake, layered with milk-chocolate mousse, is brought to the table, a pinstriped host materializes and says, "I have a rule: I buy anyone who can finish that a drink." Better a bottle of Lovastatin.

Maloney & Porcelli, 37 East 50th Street (750-2233). Monday through Friday 11:30 a.m. to 11:30 p.m., Saturday and Sunday 5 p.m. to 11:30 p.m. A.E., D.C., M.C., V.

THE UNDERGROUND GOURMET PETER KAMINSKY

Borneo in the U.S.A.

In Little Italy, men in white T-shirts work over pieces of dough at the new Malaysian restaurant Nyonya; French toast at the very French Pascalou on Madison.

IN THE LAST CENTURY, BRITISH COLONIALISTS IMPORTED thousands of Chinese workers to mine the tin and work the rubber plantations of Malaysia. As often happens with men so far from home, the Chinese immigrants took local women as wives—mostly Malays, with some Portuguese thrown in. Their descendants are known as **Nyonya,** which is also the name of June Khoo's brand-new Malaysian restaurant (194 Grand Street; 334-3669). Khoo, who comes from generations of Nyonya, is married to Suan Lee Cheah, whose family has opened Malaysian restaurants in Queens and Manhattan in the past decade. Cheah and Khoo met in high school in Penang; their mutual love of food led to marriage, a successful restaurant in Kuala Lumpur, and three children.

The food at Nyonya features many dishes of the Penang street vendors, who, according to my ethnic-food guru, Copeland Marks (author of *The Exotic Kitchens of Malaysia and the Island of Borneo,* due out from Donald I. Fine in spring 1997), produce the most exalted street food in the world. Upon entering the bright, wood-paneled restaurant, those who are more accustomed to seeing pepperoni pizzas in the neighborhood than Penangian delicacies will not be disoriented by the sight of men in white T-shirts working over thin pieces of dough. Only here, it is not pizza that occupies them but the chewy flat bread known as roti canai, served with a dipping bowl full of fragrant, mildly hot curry and chicken.

Among the appetizers, the nyonya lobak was an array of fried stuff—some okay (but not special) fried bean curd, an eggy pancake studded with shrimp bits, and a delicious crêpe of bean-curd skin wrapped around minced meat and yam seasoned with rempah, a blend of cinnamon, cloves, star anise, and cardamom to which Khoo has added cumin—her grandmother's recipe. Nyonya's chicken wings were cracklingly crisp and full of the flavor soaked up from an intense marinade of perfumey screw pine, lemongrass, ginger, and soya. Each wing was tied with a ribbon of screw-pine leaf that neatened the plate the way a necktie pulls a man's suit together. We were less fond of the crispy roll with sesame, which was basically a wrapped and fried Chinese sausage (something I've never really cared for).

I joined my family in admiration of the hokkien mee, a noodle dish in a rich oyster-and-soy sauce (although Marks missed the seafood in the version hawked on Penang's streets). I ordered chow kueh teow for no other reason than its appearance at the head of the noodle list. It was like pad thai but not as distressingly sugary as that dish has become in many Thai restaurants.

Our favorite among the seafood selections was steamed tilapia (phonetically rendered as *jelipia* on the menu), assertively sauced with chili pepper, ginger, and black beans. The coconut shrimp was a Khoo-family recipe in which coconut flesh and milk are ground into a batter to coat crispy hot shrimp, which arrive alongside a mound of fried coconut morsels. But if I had to recommend just one dish, it would be one that I ordered just because I liked the sound of it: "pork leg with mushroom." It comes to the table looking like a huge golden turkey breast, but the golden exterior is a cover fashioned from browned skin that one is meant to discard before digging into spectacular braised pork infused with the flavors of cloves, garlic, and ginger. I didn't notice any mushrooms, but it was so good, I wasn't about to call the mushroom police.

Nyonya is open from 11 A.M. to 11:30 P.M. daily. Prices are average for Chinatown: Appetizers are $1.80 to $7.95; noodle dishes generally cost $5; entrées are $5.95 to $16.95. Beer; cash only.

AT THE TOP OF THE MEGA-DESIGNER STRETCH OF UPPER Madison Avenue, **Pascalou** (1308 Madison Avenue, near 93rd Street; 534-4105) feels like a neighborhood place, the kind that immediately comes to mind when a friend

Cuckoo for coconut milk: June Khoo and Suan Lee Cheah with their brood at Nyonya.

Photograph by Steffen Thalemann.

says “Let’s not make a big production of it. How about something close to home?” With a doorway as red as any Episcopal church’s, Pascalou has plenty of charm to go with the well-conceived menu of owner-chef Pascal Bonhomme. Mirrors of different sizes, painted tiles, and flowers adorn the walls and tables of the small, split-level dining room. At our table, a tiny mustard pot with two blossoms—one a delphinium, the other a marigold—added a tasteful but not precious touch.

A native of Bordeaux, Bonhomme apprenticed in the south of France before doing a stint in the French Army. Next stop, the U.S., where his most recent job was as chef at Bistro du Nord, for which he was prepared by nine years of cooking at La Tulipe and a turn at Lafayette. Bonhomme’s menu is hard to characterize, but the most accurate description might be light Continental with the occasional Eastern spice. For example, the warm shrimp salad looked like your basic presentation, but a dressing of sesame oil, Thai fish sauce, soy sauce, vinaigrette, and toasted peanuts gave a fusion finish to the underlying bed of mesclun tossed with whole leaves of basil, mint, coriander, chopped tomatoes, and cucumber. The bow-tie pasta was dressed with earthy truffle oil, and heaped on top was a mound of sautéed portobellos and cèpes garnished with a few sprigs of dill. A phyllo shell filled with warm goat cheese, caramelized onions, roasted tomato, and basil was artfully prepared so that the distinct flavors and textures all rang through. Duck confit was simply but expertly seasoned with garlic, pepper, and salt; the Dijon mustard on the side brought even more flavor to the dish. The shrimp curry was a silky amalgam of coconut milk, mango chutney, and onions. It was great, but I could have done without a reprise of the basil, cilantro, and peanuts that I had just eaten with the salad (I have a thing about chefs not repeating the flourishes on a menu). The roast chicken and sautéed calf’s liver with onion compote and mashed potatoes were both fine in the role of nineties comfort food, as were the crab cakes, which lacked only a hot sauce to reach perfection.

On weekends, the $9.95 brunch is a good value, and though the menu features stylish frittatas, smoked salmon, and plump chorizo, it was the French toast that triumphed: Sprinkled with bits of crisp fried prosciutto and toasted pecans, it was a dazzling, albeit high-calorie, interpretation of an old favorite.

Pascalou is open weekdays for lunch and weekends for brunch from 10:30 A.M. to 4:30 P.M., and for dinner daily from 4:30 to 10:30 P.M. Appetizers are $5 to $7.95; entrées, $11.45 to $16.95. Beer and wine only. M.C., V. ■

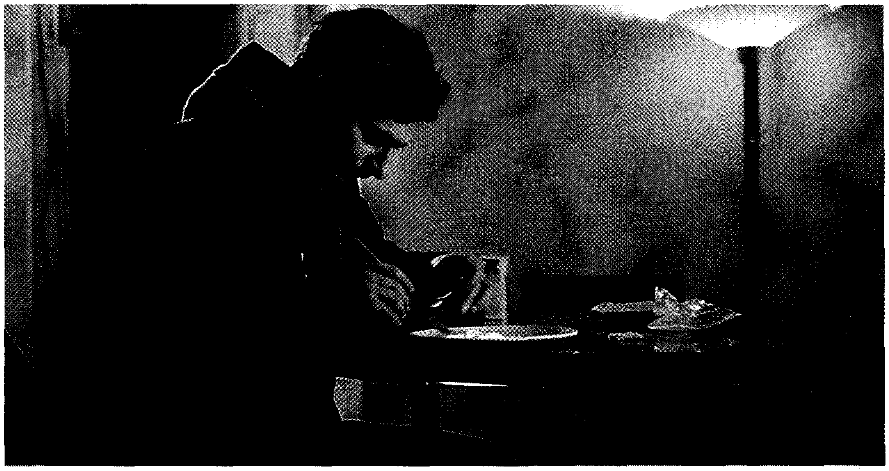
David Denby

continued from page 56

ingly eccentric—a bunch of silly-goose people playing in eternity.

Daniels’s inventor conceives a way of saving the geese from having their wings clipped. He will teach his little girl to fly one of his contraptions, and together they will lead the geese from Canada down to their winter home in North Carolina. They will teach them how to migrate. Ballard stages innumerable scenes of rehearsal—the flying machines taking off, or almost taking off, and the birds, now miraculously older and stronger, struggling as well to make themselves airborne, and then getting aloft at last, necks outstretched, tails extended, wings flapping slowly and steadily. Can Anna lead her flock a thousand or more miles to the south? She is enshrined as an instant media star and a rallying point for environmentalists trying to save the Carolina marshes from real-estate developers.

Carroll Ballard does terrific work with horses, wolves (in *Never Cry Wolf*), and geese, but he doesn’t have an easy way with the human race, the species most actors belong to. His grown-ups tend to be solipsists and fantasists—larger children—or stick figures. His staging reveals a taste for bumptious physical comedy that is mainly embarrassing. Daniels, for instance, is such a goosy actor that the girl seems a stronger character than the father. She doesn’t become a daughter; she becomes something else—a celebrity, perhaps, which is an inhuman thing for a grieving 13-year-old to be. The fable turns opportunistic and self-congratulatory. As long as the movie stays aloft, however, it really soars, one magnificent aerial scene following another. What starts as a wild goose chase becomes something never seen before onscreen, a true goose epic.



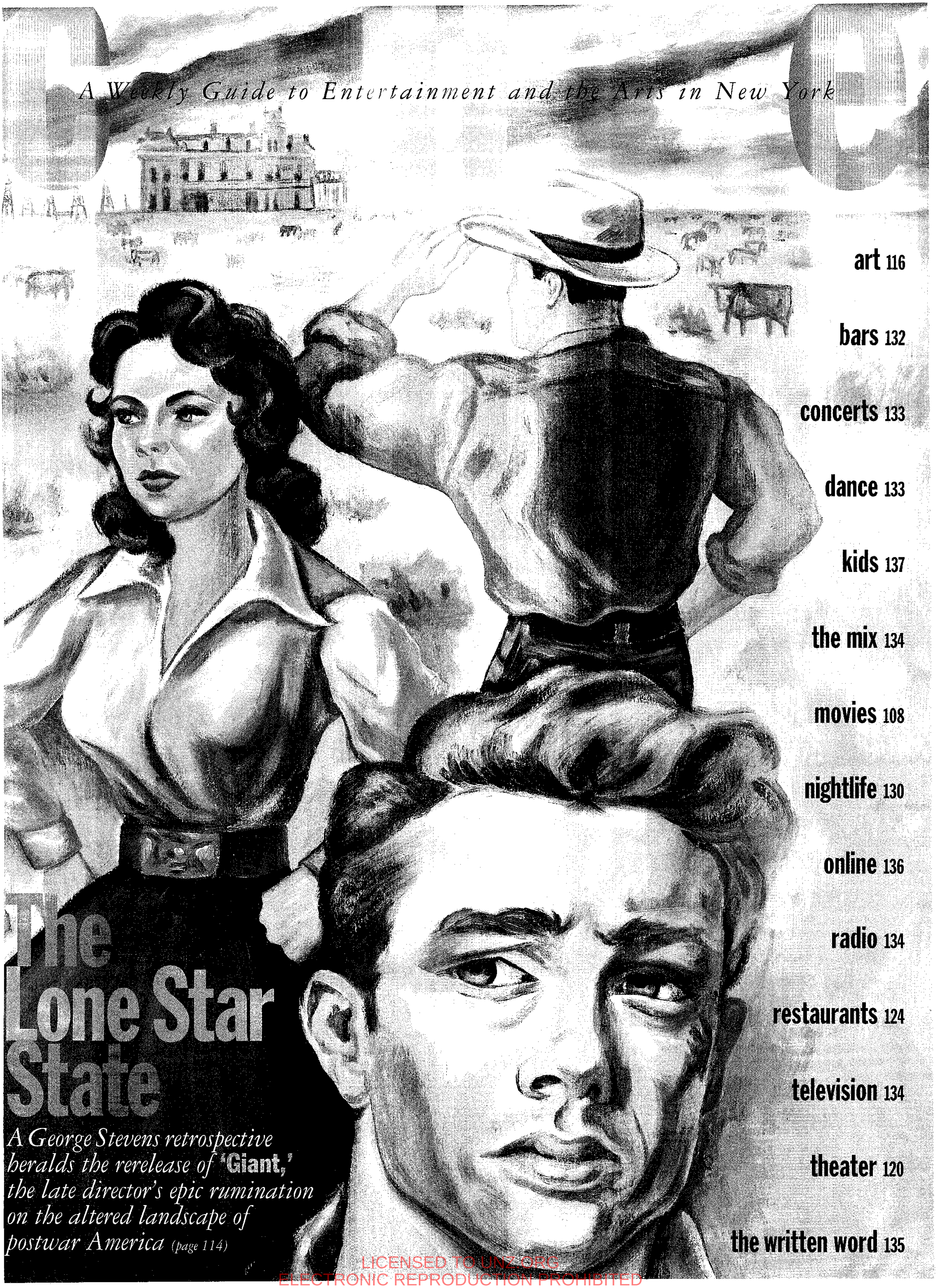
Don’t, don’t, don’t do it, do it, do it: Imperioli falls off the thin white line in *Sweet Nothing*.

MICHAEL IMPERIOLI, THE YOUNG CHARACTER actor who seizes the lead role in **Sweet Nothing,** has a heartbreaking face—rakish cleft chin and liquid eyes but also a melancholy big nose. It is a face split between homeliness and beauty, between slyness and angelic sensitivity.

Imperioli has appeared in the theater and in small roles in the movies, and in *Sweet Nothing* he benefits from his relative anonymity. We don’t know who he is yet, and this makes it easier for us to accept a character who’s young, avid, unformed, baffled. Imperioli’s Angel Gazetta is a Wall Street employee—a steady middle manager, not a budding millionaire—who tries crack just once, to accompany a friend. Despite a rather garrulous voice-over narration, we have no idea why Angel is so reckless, or so easily persuaded, and we don’t know what’s missing in his life—what need the crack fills. But once Angel tries the drug, he feels powerful and happy, and immediately he gets hooked, slipping very quickly into dealing as well as using. He says he wants to make more money for his family, but he smokes up the profits, and bit by bit his days become more irrational, more dangerous, more pathetic. When his wife (Mira Sorvino) finally throws him out, he simply slumps in the doorway outside the apartment and waits for the morning. He’s a family man—where else is he going to go?

Sweet Nothing is a modest production that has quietly built a reputation in American film festivals. The movie is a relief in some ways; it doesn’t pound the viewer on the head. The director, Gary Winick, has made films for the home-video market. This is his first feature, and Winick works with great restraint. Whatever emotion we feel is honestly earned. Winick may be rare among new directors: He’s interested in character, the way people rub up against each other, the tensions and pressures in a family when everything goes wrong. *Sweet Nothing* is earnest and methodical, not ebulliently witty and defiantly sordid like the naughty *Trainspotting*. Everything Angel does hurts someone in his life or hurts himself. The entire movie is about Imperioli’s face, which is loving, vicious, and finally haunted. ■

A Weekly Guide to Entertainment and the Arts in New York



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The Lone Star State

A George Stevens retrospective heralds the rerelease of **'Giant,'** *the late director's epic rumination on the altered landscape of postwar America* (page 114)

movies

Mizoguchi...*The Exorcist* Plays Radio City

Opening

The Lost Boys

In 1993, three 8-year-old boys—from left, Christopher Byers, Steven Branch, and Michael Moore—were found dead along an Arkansas interstate. Three local teenagers, who listened to heavy metal and allegedly dabbled in satanic rituals—were quickly arrested. But were they guilty? The ensuing trial and inevitable media sideshows are unflinchingly documented in Joe Berlinger and Bruce Sinofsky's 'Paradise Lost' (opening September 20 at the Quad).

New Films

American Buffalo—In this adaptation of David Mamet's play, Dustin Hoffman and Dennis Franz play two men battling over a buffalo-head nickel. Directed by Michael Corrente. (1 hr. 28 mins.; R) *Village East; Cinema I, II, Third Ave.; Lincoln Square.*

American Strays—A trio of vignettes in which writer-director Michael Covert updates the murderous lunacy of the Wild West. With Eric Roberts, Jennifer Tilly, Carol Kane, and Luke Perry. (1 hr. 33 mins.; R) *Village East.*

★**Basquiat**—The painter Julian Schnabel wrote and directed the movie, and in his conception, Basquiat (Jeffrey Wright) is an innocent, a sacrificial victim of the rabid art world. It's the old story: Too much too soon, and the kid couldn't handle it. Schnabel downplays Basquiat's hard-drug habit (we don't even realize he's on heroin until late in the movie) and Schnabel doesn't really explain why Basquiat couldn't pull himself back from the edge. Probably he doesn't know. This Basquiat is an inarticulate free spirit, full of pride and ambition but essentially defenseless. He's not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Angelika Film Center; Eastside Playhouse; Regency; Pavilion/Windsor.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

Big Night—Actors Campbell Scott and Stanley Tucci co-directed this modest drama about two Italian immigrants who open a restaurant on the Jersey shore. With Isabella Rossellini and Ian Holm. (1 hr. 48 mins.; R). *Area theaters.*

Bogus—Whoopi Goldberg plays a woman who takes in her late best friend's son and his imaginary friend (Gerard Depardieu.) With Frank Langella. Directed by Norman Jewison. (1 hr. 52 mins.; PG) *Village Theatre VII; 23rd Street West Triplex; Criterion Center; Gemini Twin; Orpheum; 84th Street Six.*

Brother of Sleep—An obsessive young Austrian musician (André Eisermann) must choose between his art and his lover, believing both to be, literally, gifts from God. In German with English subtitles. Directed by Joseph Vilsmaier. (2 hrs. 7 mins.; R) *Quad Cinema; Carnegie Hall Cinema.*

Bulletproof—Damon Wayans is an undercover cop and Adam Sandler a low-level drug dealer who must band together against a particularly vicious drug lord in this action comedy. (1 hr. 25 mins.; R) *Art Greenwich Twin; 34th Street Showplace; Chelsea; National Twin; First & 62nd St. Cinema; Orpheum; 84th Street Six; Metro Cinema; New Coliseum; Nova; Plaza Twin; Plaza .*

Cold Comfort Farm—John Schlesinger's latest is a funny but rather smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished, well-brought-up girl, Flora (Kate Beckinsale), who goes to live with her dim, depressed relatives on a Sussex farm. Flora won't stand for anything but the best and most rational behavior, and the men and women on the farm are so abashed by her that they go along. The book is an implicit rebuke to the loamy novels of the early thirties influenced by D.H. Lawrence, with their sexy-peasant heroes who inflame well-born ladies. (Denby; 5/27/96) (1 hr. 50 mins.; PG) *Carnegie Hall Cinema.*

★**Courage Under Fire**—Denzel Washington gives an intense, imploding performance as Lieutenant Colonel Nathaniel Serling, a Gulf War tank commander who gives an order at Al Bathra that accidentally destroys an American tank and kills the men inside. But the Pentagon buries the friendly fire incident, and the colonel is given a job investigating whether servicemen nominated for medals actually deserve them. He becomes obsessed with the case of a Medevac-helicopter pilot, Captain Karen Walden (a convincing Meg Ryan), who died on the ground while trying to rescue some stranded soldiers. What is the truth ? Screenwriter Patrick Sheane Duncan and director Edward Zwick obviously took a good look at

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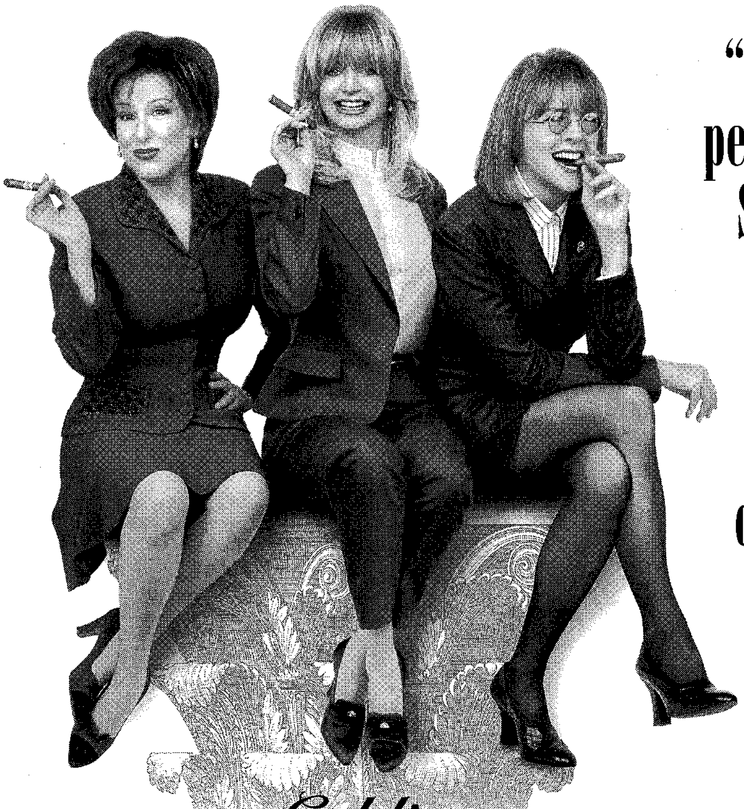

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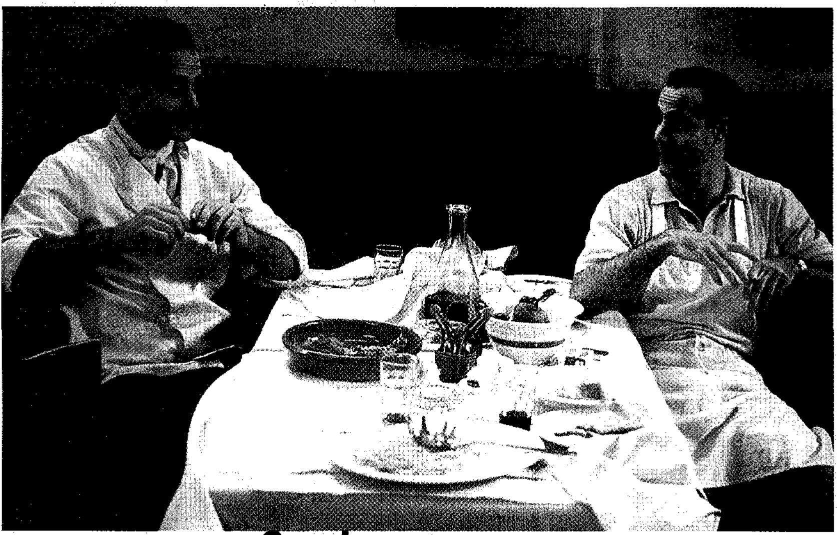


Opening
Mangia!

Tony Shalhoub (left) and Stanley Tucci (right) star in 'Big Night,' a comedy about two Italian restaurateurs obsessed with a Sinatraesque crooner. Opens September 20.

the familiar Kurosawa masterpiece *Rashomon,* in which the audience sees the same story—a rape and a possible murder in a forest—from the point of view of four different participants. Colonel Serling travels the country tracking down Walden's crew, and from the point of view from one man and then another, we see the helicopter go down. Did Walden maintain her authority? Or did she panic? Zwick stages the events again and again, with overlapping details—but significant and fascinating ones. (Denby; 7/22/96) (1 hr. 56 mins.; R) *62nd and Broadway.*

The Crow: City of Angels—Vincent Perez reprises the role originated by the late Brandon Lee, in this *faux*-gothic tale of an avenging angel. (1 hr. 25 mins.; R) *Village East; 23rd Street West Triplex; 34th Street Showplace; Crown Gotham; 86th Street; New Coliseum; Plaza.*

Dadetown—A meta-documentary about the economic and psychological collapse of a small, tightly knit community in the wake of a corporate invasion. Directed by the late Russ Hexter. (1 hr. 33 mins.; NR) *Film Forum.*

★**Emma**—*Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. The rich and landed Emma Woodhouse is a kind of local queen with almost unlimited power—not a bad person, exactly, but a snob, a malicious wit, and an unconscious dictator who manipulates her hapless young protégée, Harriet (Toni Collette), rather shamelessly. Paltrow is at her best not when she's pushing around Collette, but when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways, but it doesn't. McGrath quietly builds a number of things that finally pay off. (Denby; 8/19/96) (2 hrs. ; PG) *Village Theatre VII; Chelsea; Murray Hill Cinemas; 86th Street East; Beekman; Lincoln Square.*

The Fan—Wesley Snipes is a Barry Bonds–type slugger for the San Francisco Giants and Robert De Niro a screwed-up hunting-knife salesman who becomes obsessed with him and plays dirty tricks on him, finally kidnapping his little boy. Does this sound familiar? Snipes, turning cockiness inside out, is very good, and for a while, De Niro appears to be looking for something new in the role. As the salesman struggles and fails (it seems to be the nature of salesmen in America to struggle and fail), De Niro creates moods of frustration and defeat that are very moving. But there's no commercial thriller if De Niro's character is sane, and quickly, *The Fan* turns to grisly tricks, and De Niro becomes maniacal and indomitable, recapitulating his performances in *The King of Comedy* and *Cape Fear,* complete with nauseating whine and ugly grin, and the audience sinks into a so-what stupor. (Denby; 9/16/96) (2 hrs. ; R) *Criterion Center; Orpheum.*

Feeling Minnesota—Keanu Reeves plays a charming slacker who returns home fro his brother's wedding, then runs away with the bride (Cameron Diaz). Directed by Steven Baigelman. (1 hr. 39 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Criterion Center; Orpheum; 84th Street Six.*

First Kid—Annoyingly affable comic Sinbad plays a Secret Service agent assigned to protect the president's bratty son. Directed by David Mickey Evans. (1 hr. 41 mins.; PG) *Village East; 23rd Street West Triplex; Guild 50th Street; First & 62nd St. Cinema; 84th Street Six; New Coliseum; Nova.*

First Wives Club—Diane Keaton, Goldie Hawn, and Bette Midler star in this comedy about ladies of a certain age who exact revenge on their callow ex-husbands. Directed by Hugh Wilson. (1 hr. 40 mins; PG). *Area theaters.*

Flirt—In Hal Hartley's latest, the same scenario repeats with ever-so-slight variations: Three couples, in three cities, grapple with commitment, unrequited longing for another, and a life-altering gunshot. Quirkily endearing. (1 hr. 25 mins.; NR) *Film Forum; Brooklyn Heights.*

Fly Away Home—See David Denby, p. 56. (1 hr. 50 mins.; PG) *Village Theatre VII; Chelsea; Gemini Twin; Lincoln Square.*

Girls Town—With a documentary style somewhat akin to last summer's *Kids,* director Jim McKay chronicles the day-to-day trials of three lower-class high-school seniors on the fringes of mainstream society. At times affecting, though it lacks a real final, emotional punch. Starring Lili Taylor. (1 hr. 30 mins.; R) *Angelika Film Center.*

Grace of My Heart—In this musical drama inspired by the Brill Building scene of the sixties, Illeana Douglas plays a Carole King-ish singer- songwriter involved in an ill-fated marriage to a Brian Wilson type (played by Matt Dillon, no less). Directed by Alison Anders. (2 hrs. 35 mins.; R) *Village Theatre VII; Chelsea; New York Twin; Lincoln Square.*

The Green House—An elderly man and his young granddaughter, in World War II Paris, create a fantasy world which, ultimately, becomes reality as they know it. In French with English subtitles. Directed by Philippe de Broca. (1 hr. 33 mins.; NR) *Angelika 57.*

Hustler White—Bruce La Bruce co-wrote, co-directed, and stars in this story of a foreign journalist who becomes obsessed with a street hustler (Tony Ward). (1 hr. 22 mins.; NR). *Quad Cinema.*

Independence Day—A gigantic spaceship hovers over the Empire State Building, opens its lower doors, emits powerful rays, and—pow!—the Empire State Building explodes into flames. Epics of destruction follow, with flames rolling down streets like water rushing through a tunnel. Will the world be saved? It all depends on a few oddballs—a wimpish young president with a hidden streak of stubbornness (Bill Pullman), a swaggering black marine pilot (Will Smith), a failed Jewish techno-genius (Jeff Goldblum), and a redneck boozer (Randy Quaid) who may have been kidnapped and "abused" by aliens on a recent visit. But aside from one small moment of mystery and terror, Emmerich and co-writer Dean Devlin (whose last hit, *Stargate,* was cheesy on a much smaller scale) seem eager to make everything as banal and movieish as possible, until the audience is left thinking, *If only the aliens would come!* (Denby; 7/8/96) (2 hrs. 24 mins.; PG-13) *Waverly; Chelsea; National Twin; First & 62nd St. Cinema; Lincoln Square.*

The Island of Dr. Moreau—Marlon Brando, David Thewlis, and Val Kilmer star in this latest adaptation of the H.G. Wells classic about a mad scientist who

Festival
Hall of Fame

Those halcyon days when Radio City Music Hall was the swishiest place to catch a movie will be restored—albeit fleetingly—during a five-day Warner Bros.–sponsored film festival, beginning Wednesday. Class acts like *My Fair Lady* will be shown on the world's largest screen, along with more proletarian stuff like *The Exorcist* (with Linda Blair, below). (See "Museums, Societies, Etc." for info.)

Photographs: top, John Clifford/Rysher Entertainment; bottom, Photofest.

has been conducting bizarre, cross-species experiments. Directed by John Frankenheimer. (1 hr. 36 mins.; PG-13) *Village Theatre VII; 19th Street East; Orpheum; 84th Street Six; Nova; Plaza Twin; Plaza.*

Jack—Robin Williams stars as a 10-year-old boy who has a progeria-like disease that causes his body to age at four times the normal rate. With Diane Lane and Brian Kerwin. Directed by Francis Ford Coppola. (1 hr. 57 mins.; PG-13) *Embassy 2–4; Metro Cinema.*

Kansas City—Robert Altman and collaborator Frank Barhydt re-create K.C. during the Depression, on the eve of the 1934 Congressional elections. At the Hey-Hey Club, great jazz musicians, including Lester Young and Coleman Hawkins, jam through the night as a young Charlie Parker watches in awe from the balcony. At the same time, Blondie O'Hara (Jennifer Jason Leigh) kidnaps the laudanum-addicted wife (Miranda Richardson) of a local big shot. It seems that Blondie's husband, a petty hood, has fallen into the hands of the local gangsters who run the Hey-Hey Club, and Blondie thinks that she can somehow trade the fancy wife for her thieving husband.. Altman cuts back and forth between Kansas City mayhem and the men playing at the club, and while the jazz is a joy to hear, the structure of the movie never makes any sense. Jazz, an art form of irony and mockery and subtilized forms of revolt, finally does little in Kansas City but serve as a relief from a weirdly uninvolving plot. (Denby; 9/2/96) (1 hr. 58 mins.; R) *Baronet/Coronet; Lincoln Plaza Cinemas.*

Last Man Standing—A remake of Kurosawa's classic *Yojimbo,* with Bruce Willis as a gun-for-hire during Prohibition. Written and directed by Walter Hill. (1 hr. 41 mins.; R). *Area theaters.*

★**Lone Star**—John Sayles's latest begins with a skeleton discovered among the Texas cactus and a reluctant sheriff (Chris Cooper) trying to figure out whether his dead father, a hero, was also a murderer. What starts as a criminal investigation turns into a mini-epic. Two generations of white, black, and Mexican characters become mixed up in one another's lives, and while Sayles's ambition and ingenuity is surely admirable, one can't help but wonder how many packs of three-by-five cards he used to keep track of the plotlines. Yet *Lone Star* is haunted by a sense of America as a peculiar destiny—uprootedness as a common fate. The movie never talks down to us, and we stay absorbed in it. (Denby; 7/22/96) (2 hrs. 18 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Maborosi—A young woman retreats, with her son, to a remote Japanese island in the wake of her husband's suicide. Directed by Hirokazu Kore-eda. (1 hr. 50 mins.; NR) *Lincoln Plaza Cinemas.*

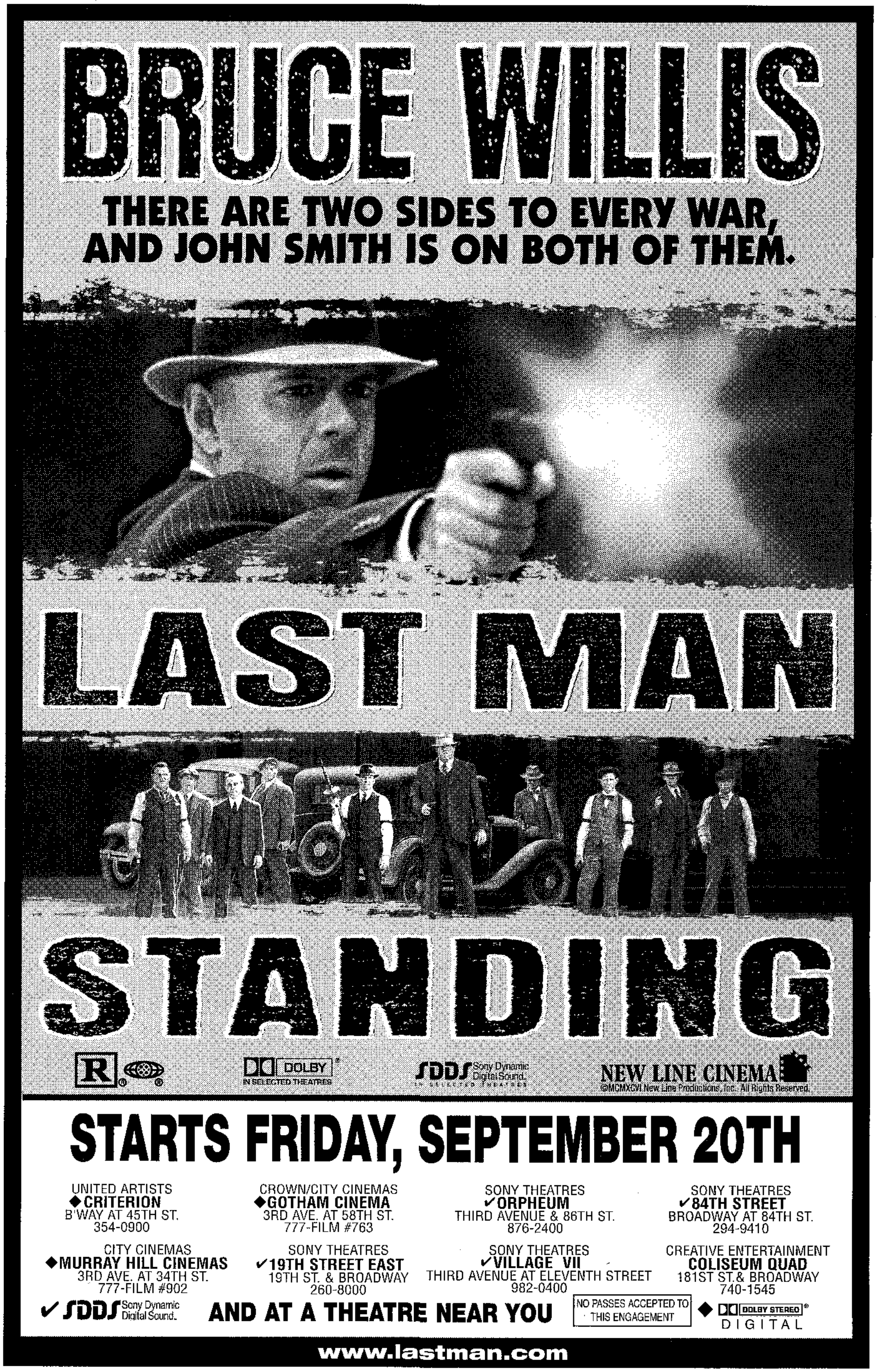
Madagascar Skin—A comic love story about a painfully shy gay man (John Hannah) and a promiscuous heterosexual (Bernard Hill). Directed by Chris Newby. (1 hr. 33 mins.; NR) *Quad Cinema.*

Maximum Risk—Another no-brainer in which the scarily prolific Jean-Claude Van Damme engages in much fighting for some nebulous reason. Directed by Ringo Lam. (2 hrs. 6 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum; Nova; Olympia Cinemas; Pavilion/Windsor; Plaza .*

Paradise Lost—This acclaimed documentary by Joe Berlinger and Bruce Sinofsy (*Brother's Keeper*) examines the circumstances surrounding the 1993 murder of three little boys and the subsequent arrest, trial, and conviction of three local teenagers—all of whom maintain their innocence. (2 hrs. 30 mins.; NR) *Quad Cinema.*

★**Purple Noon**—Martin Scorsese presents this rerelease of Rene Clement's incredibly stylish, sexy, and intelligent thriller about an amoral young playboy (the stunning Alain Delon) who kills an acquaintance and adopts his identity. Not to be missed. Based on Patricia Highsmith's novel *The Talented Mr. Ripley.* (1 hr. 58 mins.; PG-13) *Paris Theater.*

★**Rendezvous in Paris**—Eric Rohmer's very slight, very lovely film consists of three vignettes about reversals in love. His subject, as always, is attraction and the dance of aggression and retreat. Of the three stories, the first, about an anxious young woman and the revenge she takes on her philan-



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Cue

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How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

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dering boyfriend, is the best, but they are all filled with views of Paris parks, streets, and cafés. There's an inescapably philistine side to this: The movie is very pleasing for Americans stuck at home, longing for Europe and some literate romantic talk. (Denby; 8/26/96) (1 hr. 40 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Rich Man's Wife—Halle Berry plays a beautiful young widow who becomes the prime suspect in her husband's untimely demise. Written and directed by Amy Holden Jones. (1 hr. 35 mins.; R) *Village East; 19th Street East; Embassy 1; Sutton; 86th Street East; 84th Street Six.*

She's the One—In writer/director Ed Burns's follow-up to last year's acclaimed *The Brothers McMullen,* he once again explores that peculiar brand of Irish-Catholic familial dysfunction along with several different commitment issues. (1 hr. 36 mins.; R) *Village East; 34th Street East; Chelsea; 86th Street; New York Twin; Lincoln Square; Brooklyn Heights.*

Small Faces—A young man in sixties Glasgow is torn between his two brothers: one a thuggish local gang member and the other, an artist who aspires to greater things. With Iain Robertson, J.S. Duffy, Joseph McFadden, and Kevin McKidd. Directed by Gilles MacKinnon (*The Playboys*). (1 hr. 48 mins.; R) *Quad Cinema.*

Solo—Mario Van Peebles stars as the perfect combat soldier—a pure machine built of computer chips and intricate wiring—sent into battle on a top-secret mission against guerilla fighters in Latin America. Directed by Norberto Barba. (1 hr. 33 mins; PG-13) *Criterion Center; New Coliseum.*

The Spitfire Grill—When the crotchety owner of The Spifire Grill (Ellyn Burstyn) falls ill, she turns over the operation of her restaurant to a guarded young woman (Alison Elliot) who harbors a dark secret. Written and directed by Lee David Zlotoff. (1 hr. 51 mins.; PG-13) *Village Theatre VII; Chelsea; Gemini Twin; UA East; Lincoln Square; Pavilion/Windsor.*

Surviving Picasso—Anthony Hopkins stars in this portrayal of the artist as seen through the eyes of his devoted and ultimately spurned mistress, Françoise Gilot (Natascha McElhone). Directed by James Ivory. (2 hrs. 1 min.; R). *Paris Theater.*

Sweet Nothing—See Denby, p. 56. (1 hr. 42 mins.; R) *Lincoln Square.*

Synthetic Pleasures—Iara Lee's fascinating documentary takes a somewhat skeptical look at our increasingly ersatz environments. Among her subjects: a plastic-surgery addict who insists she's a "performance artist" and connoisseurs of the newer illegal substances. (NR) *Cinema Village 12th St; Cinema I, II, Third Ave..*

A Time to Kill—Instant matinee-idol Matthew McConaughey glistens, gleams, and spreads warmth—on other people, of course, but most generously upon himself. At the moment, however, he is a very limited actor. The plot itself (which is based on a seven-year-old John Grisham novel) is a cliché-ridden courtroom drama set in the racially divided South. Here we are in a corrupt, racist small town with its noble, victimized blacks and vicious white rednecks. Director Joel Shumacher and screenwriter Akiva Goldsman use the Klan to distract us from their main story: A black mill worker (Samuel L. Jackson) has killed the two young rednecks who raped his 10-year-old daughter; he's then put on trial, with only McConaughey's inexperienced attorney—a Grisham standby—to represent him. The mill worker pleads insanity, but anybody can see that, right or wrong, he's the sanest man in the country. Jackson's mill worker sits in jail, yet he's so much smarter than McConaughey—meant to be the hero—that *A Time to Kill* compounds its embarrassment. We have to wait for McConaughey to figure out that a black man can't get a fair trial in this country. (Denby; 8/12/96) (2 hrs. 28 mins.; R) *Village Theatre VII; Chelsea; Criterion Center; Orpheum; Tower East; Lincoln Square; Olympia Cinemas; Plaza Twin.*

Retrospective
My Concubine

The late, great Japanese director Kenji Mizoguchi—who, in his salad days, was surreptitiously supported by a sister in the geisha trade—was, unsurprisingly, obsessed with and outraged by the subjugation of women. *Princess Yang Kwei Fei* (with Masayuki Mori, left, and Machiko Kyo, right), in which beauty equals tragedy, will be screened during the first major overview of his works in fifteen years at—where else?—Film Forum (September 20–October 24).

★**Tin Cup**—Kevin Costner is Roy McAvoy, a driving-range golf pro known as "Tin Cup" for reasons anatomical as well as professional. Roy has tremendous talent, but it's a talent for making incredible shots at weird angles, not for winning. Two people interrupt Roy's slovenly paradise. Dr. Molly Griswold (Rene Russo), a shrink, stops in for some lessons, and Roy falls in love with the fast-talking beauty. But Molly, who is a bit of a flake, enjoys the security of her boyfriend, David Simms (Don Johnson), who turns out to be Roy's old nemesis—a golfer who is as calculating as Roy is reckless. The movie takes a while to come up to speed, but it finally settles into a messy and loose-limbed romantic comedy. Writer-director Ron Shelton turns golf into a tall tale, and *Tin Cup* is poetically satisfying: It escapes all the clichés of triumph, yet Roy, preserving his brazen individuality, triumphs nonetheless. (Denby; 8/26/96) (2 hrs. 14 mins.; R) *19th Street East; Murray Hill Cinemas; Baronet/Coronet; Orpheum; Lincoln Square; Brooklyn Heights.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want him to succeed. *Trainspotting* is far from a raw documentary, but it is precisely this evasion of realism that makes it so much fun. The style of the movie is fast, voluble, allusive, the bits of dialogue and ghastly jokes and ludicrous physical disasters held together by Renton's narration and the wildly inventive but disciplined editing. These boys don't become addicts because they are failures or victims or because they are unhappy and they can't face life; they become addicts because they want to experience more and more intense pleasures. *Trainspotting* joins the tradition of self-mythologizing male narrative in which young men will do anything for pleasure. For all the scandalous goings-on, Renton's story is perhaps the most upbeat narrative of the season. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Angelika Film Center; Sutton; Lincoln Square; Brooklyn Heights.*

★**The Trigger Effect**—In the suburbs outside a great American city, the power has blacked out, and a settled householder, Kyle MacLachlan, is in a pickle: his little baby girl has an ear infection. When MacLachlan can't get the medicine for her, he steals it from a drugstore, and he runs wildly down the streets like a teenager. In these early scenes, first-time director David Koepp evokes the Hitchcock who injected menace into the silences of routine domestic scenes; this suburb is just barely holding on to civilization. In a continuous tracking shot, MacLachlan and wife Elisabeth Shue enter a movie theater and go up the escalator into the auditorium—the camera recording a variety of unpleasant incidents, exchanges of insults, the sandpapery friction of race against race, body against body, nerve end against nerve end. At first, Koepp appears to understand that American touchiness has become a joke; we're a nation of the aggrieved in which everyone imagines himself a victim of everyone else. But then a young friend of MacLachlan's and Shue's turns up, a sexy carpenter in the person of Dermot Mulroney, and *The Trigger Effect* begins to seem a fairly conventional triangle drama. Will the bourgeois husband rise to the challenge? Will he reclaim his sexy, straying wife, who, in the tradition of such movies, needs to be conquered by a man? Still, Koepp shows some ideas, some courage, and the beginnings of a style. (Denby; 9/16/96) (1 hr. 33 mins.; R) *Art Greenwich Twin; 19th Street East; First & 62nd St. Cinema; Lincoln Square.*

A Very Brady Sequel—In the latest of Brady mishaps and misfortunes, Carol's supposedly dead husband re-appears, throwing the Brady household into turmoil. Directed by Arlene Sanford. (1 hr. 29 mins.; PG-13) *Village Theatre VII; Chelsea; Embassy 1; Embassy 2–4; Orpheum; New Coliseum; Plaza Twin; Plaza .*

Walking and Talking—Two lifelong friends (Anne Heche and Catherine Keener) begin to drift apart when one announces her engagement. Written and directed by Nicole Holofcener. (1 hr. 26 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Welcome to the Dollhouse—Todd Solondz's wickedly funny black comedy about one Dawn Weiner, a chubby seventh-grader who makes a series of unfortunate fashion choices and is relentlessly tormented by her classmates, teachers, and parents. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 33 mins.; R) *Angelika Film Center; Cinema 3.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Basquiat; Girls Town; Lone Star; Trainspotting; Walking and Talking; Welcome to the Dollhouse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Bulletproof; The Trigger Effect.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *TSynthetic Pleasures.*

Film Forum—209 W. Houston St. (727-8110) *Ernesto Che Guevara; Flirt.* Opening 9/18: *Dadetown.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W.13th St. (255-8800) *Brother of Sleep; Madagascar Skin; Rendezvous in Paris; Small Faces.* Opening 9/20: *Paradise Lost; Hustler White.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Dead Man; Down By Law; Stranger Than Paradise.*

Village East—189 Second Ave., at 12th St. (529-6799) *American Buffalo; American Strays; Feeling Minnesota; First Kid; Maximum Risk; Rich Man's Wife; She's the One; The Crow: City of Angels.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *A Time to Kill; A Very Brady Sequel; Bogus; Emma; Fly Away Home; Grace of My Heart; The Island of Dr. Moreau; The Spitfire Grill.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *The Postman; Independence Day.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Feeling Minnesota; Maximum Risk; Rich Man's Wife; The Island of Dr. Moreau; The Trigger Effect; Tin Cup.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Bogus; First Kid; The Crow: City of Angels.*

34th Street East—241 E. 34th St. (505-CINE#586) *She's the One.*

34th Street Showplace—238 E. 34th St. (532-5544) *Bulletproof; The Crow: City of Angels.*

Chelsea—260 W. 23rd St. (505-CINE#597) *A Time to Kill; A Very Brady Sequel; Bulletproof; Emma; Fly Away Home; Grace of My Heart; Independence Day; She's the One; The Spitfire Grill.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Emma; Feeling Minnesota; Maximum Risk; Tin Cup.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Maybe . . . Maybe Not.*

Angelika 57—225 W. 57th St. (586-1900) *The Green House.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Closed for Renovations.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Kansas City; Tin Cup.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Cold Comfort Farm; Brother of Sleep.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Welcome to the Dollhouse.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *American Buffalo; Feeling Minnesota; Synthetic Pleasures.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Time to Kill; Bogus; Feeling Minnesota; Maximum Risk; Solo; The Fan.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Postman; The Crow: City of Angels.*

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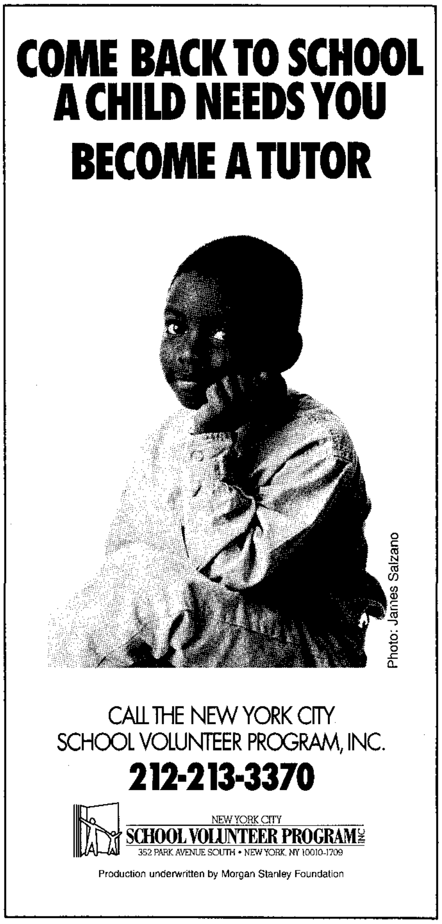
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Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Basquiat.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *A Very Brady Sequel.* Opening 9/13: *Rich Man's Wife.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Hunchback of Notre Dame; Jack; Supercop; The Rock.* Opening 9/13: *A Very Brady Sequel.*

Guild 50th Street—33 W. 50th St. (757-2406) *First Kid.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Eraser; Fled; Mission: Impossible.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Bulletproof; Independence Day.*

Paris Theater—4 W. 58th St. (980-5656) *Purple Noon.* Opening 9/20: *Surviving Picasso.*

State—1540 Broadway (391-2900) *Grace of My Heart; She's the One; The Crow: City of Angels; The Island of Dr. Moreau.*

Sutton—205 E. 57th St. (759-1411) *Rich Man's Wife; Trainspotting.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Adventures of Pinocchio; Eraser; Fled; Mission: Impossible; Striptease; The Frighteners; Twister.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Closed for Renovations.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Lone Star.*

86th Street—125 E. 86th St. (505-CINE#604) *The Crow: City of Angels; She's the One.*

86th Street East—210 E. 86th St. (249-1144) *Emma; Rich Man's Wife.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Emma.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Bulletproof; First Kid; Independence Day; Maximum Risk; The Trigger Effect.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Bogus; Fly Away Home; Matilda; The Spitfire Grill.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Grace of My Heart; She's the One.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *A Time to Kill; A Very Brady Sequel; Bogus; Bulletproof; Feeling Minnesota; Maximum Risk; The Fan; The Island of Dr. Moreau; Tin Cup.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *A Time to Kill.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Spitfire Grill.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Courage Under Fire.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Bogus; Bulletproof; Feeling Minnesota; First Kid; Maximum Risk; Rich Man's Wife; The Island of Dr. Moreau.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Kansas City; Lone Star; Maborosi; Rendezvous in Paris; Walking and Talking.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *A Time to Kill; American Buffalo; Emma; Fly Away Home; Grace of My Heart; Independence Day; She's the One; Sweet Nothing; The Spitfire Grill; The Trigger Effect; Tin Cup; Trainspotting.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Bulletproof; Jack.*

New Coliseum—701 W. 181st St. (740-1545) *A Very Brady Sequel; Bulletproof; First Kid; Maximum Risk; Solo; The Crow: City of Angels.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Bulletproof; First Kid; Maximum Risk; The Island of Dr. Moreau.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *A Time to Kill; Maximum Risk.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Basquiat.*

Symphony Space—2537 Broadway (864-5400) .(See also"Museums, Societies, Etc.")

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Time to Kill; A Very Brady Sequel; Bogus; Bulletproof; First Kid; First Wives Club; Independence Day; Jack; Maximum Risk; Rich Man's Wife; The Crow: City of Angels; The Fan; The Island of Dr. Moreau.*

Concourse Plaza—214 E. 161th St. (588-8800) *A Time to Kill; Bogus; Bulletproof; Feeling Minnesota; First Kid; Fly Away Home; Maximum Risk; Rich Man's Wife; The Crow: City of Angels; The Island of Dr. Moreau.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Matilda; She's the One; The Spitfire Grill.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Time to Kill; A Very Brady Sequel; Bogus; Bulletproof; Independence Day; Jack; Matilda; Solo; The Crow: City of Angels; The Fan; The Island of Dr. Moreau; The Stupids; The Trigger Effect.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *A Time to Kill; A Very Brady Sequel; First Kid; Fly Away Home; Jack; Rich Man's Wife; She's the One; The Spitfire Grill.*

Brooklyn Heights—70 Henry St. (596-7070) *Flirt; She's the One; Tin Cup; Trainspotting.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Bogus; Bulletproof; First Kid; Maximum Risk; The Crow: City of Angels.*

Cobble Hill—265 Court St. (596-9113) *A Time to Kill; A Very Brady Sequel; Emma; Feeling Minnesota; Rich Man's Wife; The Spitfire Grill.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Bogus; Bulletproof; Feeling Minnesota; Maximum Risk; The Crow: City of Angels.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Bulletproof; Maximum Risk; Rich Man's Wife.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Bogus; Bulletproof; First Kid; Maximum Risk; The Crow: City of Angels.*

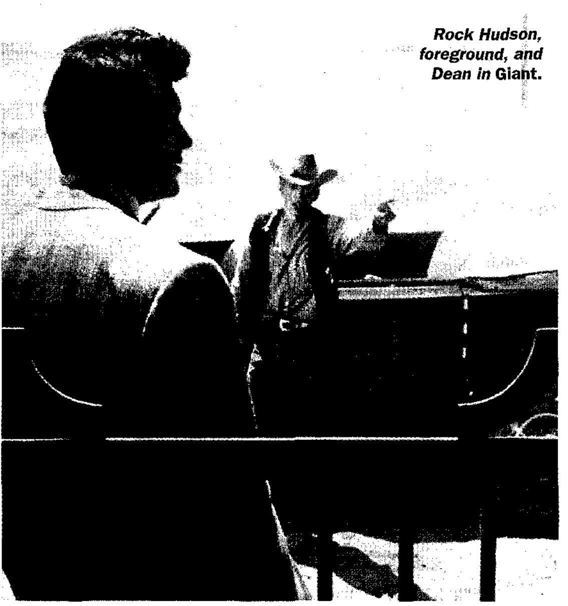
Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Bogus; Bulletproof; First Kid; Maximum Risk; Rich Man's Wife; The Nutty Professor.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *A Time to Kill; Feeling Minnesota; Fly Away Home; Jack; The Crow: City of Angels; The Spitfire Grill.*

Retrospective

American Dreamer

"There are no second acts in American lives," wrote F. Scott Fitzgerald. Perhaps—yet the most indelible films of director George Stevens (who is the subject of a retrospective at AMMI beginning September 22, and whose family epic *Giant* will be rereleased on September 27) were all made after his midlife service in the Army during World War II. Stevens had been highly regarded for his deft, masterful treatment of social comedy (*Alice Adams*), elegant musicals (*Swing Time*), and fractious romance (*Woman of the Year*); the last film he made before enlisting was 1943's *The More the Merrier,* a screwball comedy about a glam young patriot (Jean Arthur) with a hankering for soldiers. But as a lieutenant colonel in the Army's Special Coverage Unit, Stevens would document the liberation of Denmark and Dachau, and the capture of Hitler's Berchtesgaden hideout. Though his son, George Stevens Jr., insists that his father "did not come back a dark person," he was traumatized enough to suffer creative paralysis for three years. Eventually, in 1948, he made *I Remember Mama,* which depicted a soft, prewar America. Then he embraced the shadowy stuff. *A Place in the Sun* (which won him an Oscar in 1951), with Montgomery Clift as a potentially homicidal social striver, was not only an indictment of the American class system but a rumination on the thin gray line between thought and deed, shame and culpability. In *Shane* (1953)—considered *the* definitive Western—issues of class, race, and Manifest Destiny abound, but it is the anti-hero's deep torment over what he must do to preserve a code of ethics (i.e., kill) that is pure Stevens. He won another Oscar for that film, and then spent three years making what many consider his masterpiece—*Giant.* Astounding not only in terms of size, scope, and length (over three hours), Stevens's adaptation of Edna Ferber's sprawling novel, about a Texas oil clan in decline, is most often remembered as the last work of the quintessential American loner James Dean. "My father was unusual for his time," says Stevens Jr. "He depicted people and things—independent women, race relations—that were not normally dealt with. He very much had a feeling for the outsider." **MAUREEN CALLAHAN**



***Rock Hudson, foreground, and Dean in* Giant.**

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Bogus; Bulletproof; First Kid; Maximum Risk; The Fan.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Basquiat; Maximum Risk; The Spitfire Grill.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *A Time to Kill; A Very Brady Sequel; Bulletproof; The Island of Dr. Moreau.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *A Very Brady Sequel; Bulletproof; First Kid; Maximum Risk; The Crow: City of Angels; The Island of Dr. Moreau.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *A Time to Kill; A Very Brady Sequel; Bulletproof; Fly Away Home; Independence Day; Maximum Risk; Rich Man's Wife; She's the One; The Crow: City of Angels; The Island of Dr. Moreau.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *A Time to Kill; Bulletproof; First Kid; Maximum Risk; Rich Man's Wife; The Crow: City of Angels; The Island of Dr. Moreau.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *A Time to Kill; Bulletproof; First Kid; Maximum Risk; Rich Man's Wife; Tin Cup.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *A Time to Kill; Bulletproof; Jack; Maximum Risk; Rich Man's Wife.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *First Kid; Rich Man's Wife.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Feeling Minnesota; Independence Day; The Spitfire Grill.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Bulletproof; Maximum Risk; The Crow: City of Angels.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Time to Kill; Bogus; Feeling Minnesota; First Kid; Independence Day; Rich Man's Wife; The Fan; The Island of Dr. Moreau.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *A Very Brady Sequel; Jack; Maximum Risk; Rich Man's Wife; The Fan.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *She's the One; Fly Away Home.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *A Very Brady Sequel; Feeling Minnesota; Fly Away Home; Independence Day; She's the One; The Crow: City of Angels; The Spitfire Grill; Tin Cup.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Bogus; Bulletproof; First Kid; Maximum Risk; The Crow: City of Angels.*

Main Street—72–66 Main St., Flushing (268-3636) *A Time to Kill; A Very Brady Sequel; Carpool; She's the One; Willie Wonka and the Chocolate Factory.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *A Time to Kill; Bogus; Bulletproof; The Crow: City of Angels; The Island of Dr. Moreau.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *A Time to Kill; A Very Brady Sequel; Bulletproof; Feeling Minnesota; Independence Day; Maximum Risk; Rich Man's Wife; She's the One.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Lone Star; Emma.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *A Very Brady Sequel; Bulletproof; Maximum Risk; The Crow: City of Angels; The Island of Dr. Moreau.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Bulletproof; First Kid; Maximum Risk; The Crow: City of Angels.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *A Very Brady Sequel; Fly Away Home; She's the One; The Spitfire Grill.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Emma.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *A Very Brady Sequel; Bulletproof; First Kid; Maximum Risk; She's the One; The Spitfire Grill; Tin Cup.* Opening 9/20: *First Wives Club; Last Man Standing.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *A Time to Kill; A Very Brady Sequel; Bulletproof; Emma; First Kid; Maximum Risk.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Time to Kill; A Very Brady Sequel; Bogus; Bulletproof; Feeling Minnesota; First Kid; Fly Away Home; Independence Day; Maximum Risk; Rich Man's Wife; She's the One; The Crow: City of Angels; The Island of Dr. Moreau; The Spitfire Grill; Tin Cup.*

Museums, Societies, Etc.

A Different Light—9/22: *The Main Event* (1979). 151 W. 19th St. (989-4850); free.

American Museum of the Moving Image—"Roger Corman." 9/21: *The Student Teachers* (1973) and *Rock n' Roll High School* (1979). "George Stevens." 9/22: *Alice Adams* (1935), *Swing Time* (1936), and *The More the Merrier* (1943). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Film Forum—Through 9/19: "10th Annual Summer Festival of Fantasy, Horror, & Science Fiction." 9/16: *Metropolis* (1926) and *Woman in the Moon* (1929). 9/17: *Robot Monster* (1953) *The Brain from Planet Arous* (1958) and *Cat Women of the Moon*. 9/18 and 9/19: *The Day the Earth Stood Still* (1951) and *The Day the World Ended* (1956). Beginning 9/20: "Mizoguchi." 9/20-9/24: *The Life of O-Haru* (1952). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Made in Taiwan 2: Cutting-Edge Cinema." 9/16: *Super Citizen Ko* (1995) and *Siao Yu* (1995). 9/18 and 9/19: *The Red Lotus Society* (1994) and *Lonely Hearts Club* (1995). 9/20 and 9/21: *Rebels of the Neon God* (1992) and *Vive L'Amour* (1994). 9/17: "Movies for the Deaf and Hard-of Hearing." Call 875-5610 for info. Also, 9/21 and 9/22: "Movies for Kids." *Million Dollar Legs* (1932). 65 W. 65th St., plaza level. (875-5600); $7.50.

Japan Society—"Earth Vision Film Festival." 9/19: *Scavengers* (1994). 9/20: *And Here I'll Stay* (1993), *Because It's Our Home Town* (1994), *Japan's Lessons on Economy and Environment* (1995), and *The Eternal Spirit of the Forest* (1992). 333 E. 47th St. (752-3015); $7.50.

Knitting Factory—9/21: "Factory Films." 9/19: "Knitting Factory Video Lounge." 9/22: "Loud Music, Silent Film." *Un Chien Andalou* and *Apropos de Nice.* 74 Leonard St. (219-3006); $10.

Museum of Modern Art—"Scorsese at the Movies: Selections from the Martin Scorsese Collection." 9/16: *Peeping Tom* (1960) and *Wind Across the Everglades* (1968). 9/17: *Psycho* (1960) and *Point Blank* (1967). 9/19: *Home from the Hill* (1960). Beginning 9/19: "Life Begins at 40: The Janus Films Collection." *Tale of the Pale and Silvery Moon After the Rain* (1953). 9/19 and 9/20: *Throne of Blood* (1967). 9/20: *The Magician* (1958) and *Knife in the Water* (1962). 9/20 and 9/21: *Red Beard* (1965). 9/22: *The River* (1951) and *Spirit of the Beehive* (1973). Beginning 9/20: "The Ken Jacobs Nervous System." *From Muybridge to Brooklyn Bridge* (1965). 9/21: *Opening the Nineteenth Century* (1896) and *Bitemporal Vision* (1994). 9/22: *The Marriage of Heaven and Hell* (1995). 11 W. 53rd St. (708-9480); $8.

National Museum of the American Indian—9/16-9/29: *Flames in the Forest* (1991), *David Against Goliath* (1992), *Godparents' Song* (1994), *Kashinawa: The Real People* (1994), and *Roots, Thorns* (1993). Call for program info. 1 Bowling Green (825-6914); free.

Radio City Music Hall—"First Annual Film Festival." 9/18: *Bonnie and Clyde* (1967). 9/19: *Blazing Saddles* (1974). 9/20: *The Exorcist* (1973). 9/21: *My Fair Lady* (1964) and *Blade Runner* (1982). 9/22: *Casablanca* (1942), and a surprise film. Sixth Avenue at 50th St. (307-7171); $10.

Symphony Space—9/17: *Merry Christmas, Mr. Lawrence* (1983) and *Fires on the Plain* (1959). 2537 Broadway (864-5400); $7.

Karrie Jacobs

continued from page 31

set of *Sesame Street*—intended to "unify" it with the rest of the block.

The effects of taking the word *context* too literally are also demonstrated by the first major speculative office building to go up in this city since 1988. Four Times Square is proudly described in a press release from architects Fox & Fowle as a "pastiche." This building is a vast improvement over the ungainly quartet of mansard-roof-topped giants, Victorian houses run amok, that were designed by John Burgee with Philip Johnson in the eighties as the new face of Times Square.

The west side of the building, oriented toward Times Square, is marked by a glowing 140-foot-high soda can. That half of the building is all glass, signage, and reflective surfaces. On the building's east side, a masonry veneer "presents a more composed personality, appropriate to the corporate context of midtown Manhattan," according to a press release. The stone cladding alludes to "the ye olde New York limestone feel," as architect Daniel Kaplan puts it. The building is tasteful on one side, glitzy on the other.

Fox & Fowle wanted this schizoid building to suggest "a characteristic Times Square layering of building and happenstance that might have evolved over time." Except it didn't "evolve over time." It was designed during a yearlong period in 1996. What it may represent is the architectural style of the moment, with its lack of focus and specificity. It's a building that has something for everyone; it metes out its architecture in sight bites. It's the perfect building for a culture that consists of nothing but fragmented references to what has come before.

One architect, an eclectic classicist, suggested to me recently that the profession has matured to the point where it doesn't need to make big, unified statements anymore. I don't know that this is maturity. I suspect fear. I suspect insecurity, a compulsion, after a long slump, to take the path of least resistance.

I could go on: the new Science, Industry, and Business Library that looks like the lobby of a corporate tower circa 1987; Skidmore, Owings & Merrill's Mercantile Exchange, now under construction, designed as a deferential bookend to Cesar Pelli's World Financial Center; the planned Queens West development across the East River from the U.N. that appears to be a reiteration of Battery Park City. We are building soberly. We are building well. But we are building as if we've determined that New York's architectural moment came and went 65 years ago and there is no longer room for the audacity that permits greatness to happen. ■

art

Robert Cumming...Philip-Lorca diCorcia

Galleries

Solos

Madison Avenue and Vicinity

Jan Aronson—Paintings of landscapes in the American West whose compositions bring to mind works by Marsden Hartley and Georgia O'Keeffe; through 10/12. Winston Wächter, 111 E. 65th St. (327-2526).

Giorgio de Chirico—An exhibition that reevaluates De Chirico's relationship with American collectors, curators, and critics in the period between the two world wars, and includes oil paintings, works on paper, fashion illustrations, and portraits of the artist by American photographers; through 10/26. Hunter College, 695 Park Ave. (772-4068).

Andrew Ehrenworth—Portraits of dogs in drippy, expressionistic brushwork that play on the conventions of portraiture; 9/19–10/19. Graham & Sons, 1014 Madison Ave. (535-5767).

Joanna Przbyla—A site-specific sculpture carved from a tree trunk; through 10/3. Sculpture Center, 167 E. 67th St. (879-7155).

Margarett Sargent—Expressionistic portraits of women by this Boston-born artist (1892–1978) who is the subject of *The White Blackbird,* a recently published biography by her granddaughter, Honor Moore; through 10/5. Berry-Hill, 11 E. 70th St. (744-2300).

David Smith—The artist's works on paper made in Voltri, Italy, near Genoa, in 1962, when he was commissioned by the Italian government to produce sculptures for the Fourth Festival of the Two Worlds, in Spoleto; through 10/5. Knoedler, 19 E. 70th St. (794-0550).

Peter Sullivan—New abstract paintings; through 10/12. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Anton van Dalen—Drawings, paintings, cutouts, and constructions of birds and cars spanning the sixties to the present; through 10/12. Baumgold, 128 E. 72nd St. (861-7338).

Andy Warhol—Paintings from the artist's 1984 "Rorschach" series; 9/21–10/19. Gagosian, 980 Madison Ave. (744-2313) and 136 Wooster St. (228-2828).

57th Street Area

Abe Ajay—Collages of cut and torn Oriental papers; 9/17–10/12. Babcock, 724 Fifth Ave. (767-1852).

John Alexander—Elegiac paintings of flowers that suggest the artist's response to man's encroachment on nature; 9/20–10/19. Marlborough, 40 W. 57th St. (541-4900).

Helen Berggruen/Thomas Paquette—Paintings that depict the everyday maintenance of historic Paris/Paintings of Maine landscapes. Through 10/12. Fischbach, 24 W. 57th St. (759-2345).

Lorenzo Cardi—Recent paintings and charcoal drawings of vestigial seascapes and figures that suggest the effects of the passage of time; through 10/12. McCoy, 41 E. 57th St. (319-1996).

Ivan Chermayeff—Recent collages; through 10/5. Findlay, 41 E. 57th St. (644-4433).

Leonardo Drew—Recent large-scale wall reliefs whose rusted and weathered surfaces are built up over grid structures of repeating units of cast-off materials; through 10/19. Boone, 745 Fifth Ave. (752-2929).

Andrew Gellatly—Reductive landscapes; through 10/12. McGrath, 20 W. 57th St. (956-3366).

Gerome Kamrowski—The artist's Abstract Expressionist paintings and watercolors from the forties and a selection of his mysterious shadow boxes; through 10/19. Washburn, 20 W. 57th St. (397-6780).

Alan Kleiman—Recent abstract paintings; through 10/12. O'Hara, 41 E. 57th St. (355-3330).

Yayoi Kusama—Recent paintings and an installation by this Japanese artist whose works from the fifties and sixties were shown by Paula Cooper Gallery last spring; through 10/19. Miller, 41 E. 57th St. (980-5454).

Gabriel Orozco—New works; through 10/12. Goodman, 24 W. 57th St. (977-7160).

Peter Saul—New paintings by the Texas-based artist on such subjects as current affairs (O. J. Simpson and Newt Gingrich), art history (Mona Lisa, Salvador Dali, and Marcel Duchamp), and art criticism (a double portrait of Hilton Kramer and Peter Schjeldahl); 9/20–10/31. Adams, 50 W. 57th St. (757-6655).

Harvey Quaytman/Jake Berthot—Recent works on paper by both; through 10/1. McKee, 745 Fifth Ave. (688-5951)

Robert Rauschenberg—New vegetable-dye transfers on paper; 9/19–10/19. PaceWildenstein, 32 E. 57th St. (421-3292).

John Van Alstine/Francisca Sutil—Indoor and outdoor sculptures of granite and steel that incorporate found objects and cast-bronze elements/Abstract oil paintings on paper. Through 10/12. Haime, 41 E. 57th St. (888-3550).

Tom Wesselmann—New abstract cutout-metal paintings; 9/19–10/26. Janis, 110 W. 57th St. (586-0110).

SoHo and TriBeCa

Polly Apfelbaum—A large floor sculpture composed of cut velvet shapes and related floor and wall pieces; through 10/5. Boesky & Callery, 51 Greene St. (941-9888).

Richard Artschwager/Donald Judd—New works/Sculpture; through 11/2. Kent, 67 Prince St. (966-4500).

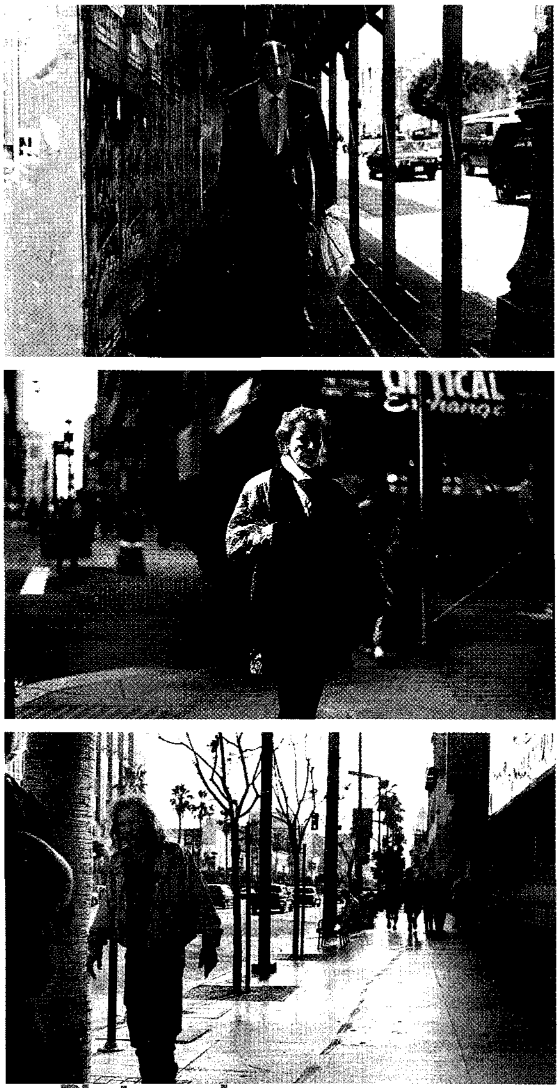
Jean-Michel Basquiat—A selection of paintings, drawings, and objects by the late artist; 9/21–11/23. Shafrazi, 119 Wooster St. (274-9300).

Larry Bell—A sculpture project titled *Sumer* that comprises 24 bronze sculptures based on the artist's computer sketches of stick figures, one of which measures 22-by-34-by-36 feet; through 10/5. Art et Industrie, 52 Thompson St. (966-6800).

Christian Brechneff—Paintings inspired by landscapes in Greece and Switzerland; through 10/5. Zarre, 48 Greene St. (966-2222).

Laurie Campbell—Abstract paintings whose fields of somber color allude to the battlefield; through 10/26. Engelhorn, 470 Broome St. (966-6882).

Michael Chandler—New gestural abstract paintings whose curving brushstrokes suggest hurricanes, whirlpools, and other nat-

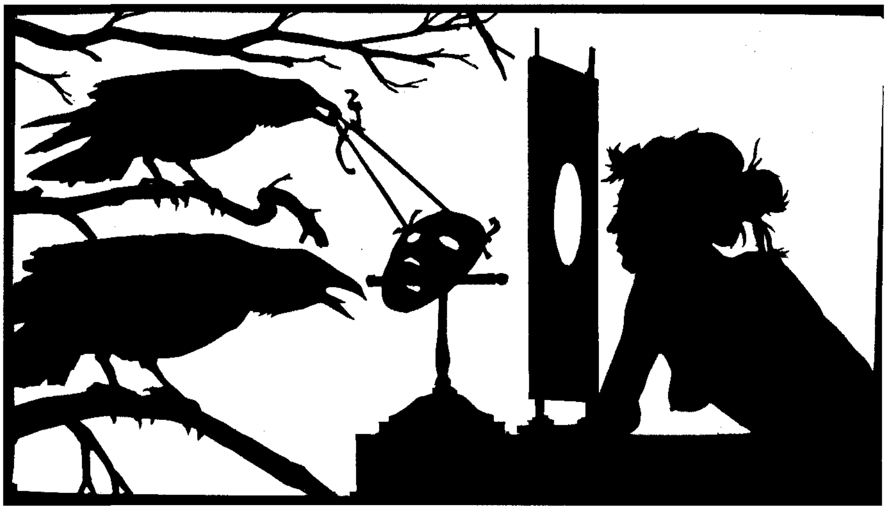


Photography
Everyday People

Even the most ordinary moments resonate with a psychological weirdness in Philip-Lorca diCorcia's richly colored images of street life in London, New York, Paris, Rome, Los Angeles, Naples, Odessa, and Tokyo. At PaceWildensteinMacGill, 32 East 57th Street; through October 19.

Photographs by Philip-Lorca diCorcia.

On View **Conceptual artist Robert Cumming gives his rendition of that staple of eighteenth-century sitting rooms, the silhouette. His droll, even racy paper-cutout fantasies are driven by such unlikely subjects as nature girls, whales, lesbians, New York City apartment buildings, and giant fleas. At Janet Borden, Inc., 560 Broadway; through October 12.**



Photograph courtesy of Janet Borden Gallery.

ural phenomena; through 10/26. In Khan, 415 W. Broadway (226-6484).

Robert Cumming—Cut-paper silhouettes that depict a strange world of nature girls, whaling boats, and apartment buildings; through 10/12. Borden, 560 Broadway (431-0166).

Jackie Ferrara—A new wood sculpture titled *Corridor Watch* that features the artist's trademark lattice of horizontals and verticals; through 10/12. Klein, 40 Wooster St. (431-1980).

Kathleen Gilje—Painted re-creations of old-master paintings and photographic images by Robert Mapplethorpe by an artist who is an internationally known conservator of old-master paintings; through 10/5. Bravin Post Lee, 80 Mercer St. (966-2676).

Rodney Graham—Selected works from the artist's editions; through 10/12. Klagsbrun, 80 Mercer St. (925-5157), Thurs.–Sat. 11–6.

Michael Gregory—New paintings of fruit and other still-life objects arranged on tables; through 10/16. Hoffman, 429 W. Broadway (966-6676).

Lyle Ashton Harris—A photographic installation that explores the "watering hole" as a place of regeneration and unpredictability; through 10/5. Tilton, 49 Greene St. (941-1775).

Peter Hristoff—Recent paintings and works on paper that incorporate Turkish fabrics as collage; through 10/5. Beitzel, 102 Prince St. (219-2863).

David Jeffrey—Works created from raw beeswax, pulverized charcoal, and paper that reflect the artist's close observation of the relationship between the natural and man-made; through 10/12. Kramarsky, 560 Broadway (966-6601).

Martin Kersels—Photographs, a motorized audio sculpture, and a video sculpture that explore aspects of bodily control and destruction by this artist who was a soloist and collaborator with the Los Angeles performance group the Shrimps; through 10/19. Gorney, 100 Greene St. (966-4480).

Paul McCarthy—An installation of the artist's own version of the American West, animated by mechanical figures set in a teepee, a saloon, and a bunkhouse; through 10/12. Luhring Augustine, 130 Prince St. (219-9600).

Jerry Mischak—Sculptures created by covering various kinds of objects with colored duct tape; through 10/19. Arstark, 568 Broadway (431-7334).

Pieter Laurens Mol—New works that encompass a variety of media and refer to Dutch culture and history; 9/20–11/9. Kelly, 43 Mercer St. (343-2405).

Josefa Mulaire/Alix Pearlstein—Photographs of drawings the artist cuts into his skin/A series of seventeen drawings that depicts an interior landscape and its residents, and a video incorporating six of those drawings. Through 10/12. Postmasters, 80 Greene St. (941-5711).

Senga Nengudi—Works constructed from found objects that play on the history and symbolism of the objects; through 11/9. Erben, 476 Broome St. (966-52830).

Elizabeth Olbert—Paintings of imaginary beings in imaginary settings that celebrate the metaphysical properties of painting; through 10/12. Golden, 39 Wooster St. (274-0080).

Lucio Pozzi/Susanna Rubin—Works from his "Rag Rug Group," made by aligning short strokes of thick oil paint with a palette knife on tinted canvas, creating geometric patterns/Recent sculptures and drawings based on geometric floor patterns commonly found in the home. Through 10/12. Weber, 142 Greene St. (966-6115).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Rebecca Purcell—An installation of shadow boxes and found objects that is intended as a romantic journey through the canyon lands of the Southwest; through 10/5. Radix, 462 Broome St. (431-7783).

Fred Sandback—Drawings by the post-minimalist sculptor that relate to his sculptures and projects from 1966 to the present; through 10/12. Markey, 55 Vandam St. (627-4446).

Andreas Karl Schulze—Abstract color-pencil drawings on museum board; through 10/26. Bungert, 225 Lafayette St. (925-0200).

Sonja Sekula—A retrospective of paintings by this Swiss artist (1918–1963) who worked in New York during the forties and fifties, and who showed her Abstract Expressionist paintings at Peggy Guggenheim's gallery Art of This Century and at Betty Parsons Gallery; through 10/26. Swiss Institute New York, 495 Broadway (925-2035).

Wolfgang Tillmans—An installation of photographs that examines the relationship between "commercial" and "fine art" photography; through 10/26. Rosen, 130 Prince St. (941-0203).

Danny Tisdale—A project that transforms the gallery into the artist's campaign headquarters; through 10/5. Lombard/Fried, 470 Broome St. (334-5060).

Rudi Tröger—Portrait paintings spanning 1963 to 1996; through 10/12. Nolan/Eckman, 560 Broadway (925-6190).

Richard Tuttle—New paintings on carved and cut-out waferboard; through 10/26. Sperone Westwater, 142 Greene St. (431-3685).

Luc Tuymans—New paintings by this Belgian artist that transform familiar American scenes and objects into unsettling visions of the dark side of America; 9/20–10/19. Zwirner, 43 Greene St. (966-9074).

Andy Warhol—Paintings from the artist's 1984 "Rorschach" series; 9/21–10/19. Gagosian, 136 Wooster St. (228-2828) and 980 Madison Ave. (744-2313).

Fritz Welch—Four large-scale wall drawings and pencil drawings from his notebooks that take their inspiration from advertising; through 10/12. AC Project Room, 15 Renwick St. (219-8275).

H. C. Westermann—An exhibition focusing on three related types of sculptures from the artist's work, among them sculptured objects in glass enclosures, wooden boxes enclosing sculptural elements or constituting a sculpture in themselves, and wood boxes incorporating layers of partially mirrored glass; through 10/12. Lennon, Weinberg, 560 Broadway (941-0012).

Mark William Wilson/Mary Carroll—Landscape paintings that verge on abstraction/Hand-built ceramic vessels decorated with pressed molded forms of vegetables and fruits. Through 10/12. Fotouhi Cramer, 560 Broadway (431-1304).

Other

Scott Lifshutz/Marc Brandenberg—Portrait paintings in which the faces of the artist's friends float in square-shaped grounds of monochromatic color/Meticulously rendered drawings of images from magazines; photographs; and sculptures that play on the artist's identity as a racially mixed, half-American gay man living in Europe. Through 10/6. Morris Healy, 530 W. 22nd St. (243-3753), Wed.–Sun. 11–6.

Paul D. Miller—An installation that uses different environments or "zones" to create a dialogue between a youth culture based on rapid change and the historically "conservative" art world; through 10/10. Nosei, 530 W. 22nd St. (741-8695).

Dani Tull—A conceptual project that investigates the nature of the sale of a model home in a planned community through photographic documentation; through 10/13. Fredericks, 504 W. 22nd St. (633-6555), Wed.–Sun. 11–6.

Group Shows

Madison Avenue and Vicinity

York—21 E. 65th St. (772-9155). American abstract paintings executed between 1915 and 1955, by Stuart Davis, Albert Gallatin, Arthur Dove, John Storrs, others; through 9/27.

57th Street Area

Baron/Boisanté Editions—50 W. 57th St. (581-9191). A group show of works that were inspired by or incorporate excrement, by Robert Arneson, Mike Kelley, Piero Manzoni, Bruce Nauman, Not Vital, and others; through 11/16.

Lelong—20 W. 57th St. (315-0470). Recent pastels by Sean Kelly, sculpture by Donald Judd, and paintings by Nicola De Maria, Joan Mitchell, and Frederic Matys Thursz; through 11/1.

Mathes—41 E. 57th St. (752-5135). "Guardians of the Sacred Word," featuring Tibetan manuscript covers for Indian Buddhist texts created from the twelfth to the fifteenth centuries; through 10/19.

Rosenfeld—24 W. 57th St. (247-0082). "Abstraction Across America, 1934–1946," with works by Albers, Diller, Greene, Morris, Scarlett, Shaw, Von Wiegand, others; through 11/9.

Sotheby's/Emmerich—41 E. 57th St. (752-0124). "Color Field: The Classic Years, 1960–1975," with works by Jack Bush, Anthony Caro, Friedl Dzubas, Helen Frankenthaler, Sam Francis, Morris Louis, Kenneth Noland, Jules Olitski, Ann Truitt, others; through 10/5.

SoHo and TriBeCa

Ah!—494 Broadway (334-4947). A collaborative installation by Karl Jensen, Herakliusz Lubomirski and Alfonso Paredes; through 11/1.

Art in General—79 Walker St. (219-0473). Sculpture-based installations by six emerging British artists; through 10/26.

Artists Space—38 Greene St. (226-3970). "A Strategy Hinted At," with neo-Conceptual works by eight artists; through 10/26.

Basilico—26 Wooster St. (966-1831). "Joint Venture," with works by Gonzalez-Foerster, Kinmont, Stein, Tobier, others; through 10/12.

CRG—93 Grand St. (966-4360). "La Toilette de Venus," with works that incorporate mirrors by contemporary women artists; through 10/5.

Feature—76 Greene St. (941-7077). Two two-person exhibitions: Banicki and Robbins; Lopez and Ross. Through 10/12.

Franklin Furnace—112 Franklin St. (925-4671). The gallery's twentieth season opens with "Voyeur's Delight," an interactive, multimedia exhibit with works by Auder, Blair, Calle, Gordon, Keeley, Leopold, Nechvatal, Scher, others; through 10/12.

Here—145 Sixth Ave. (219-0806). "Connectivity," a show of works by digital artists from around the world organized by dotCom gallery; through 9/28.

Martz—580 Broadway (334-3348). Sculptural responses to technological and cultural changes affecting life today by five artists; through 10/12.

Ross—568 Broadway (343-2161). Landscapes by the self-taught artists Minnie Evans, Louis Mónza, and Alfredus Williams; through 10/26.

Thread Waxing Space—476 Broadway (966-9520). "Collection in Context: Hands," a selection of photographs of hands from the sixties to the present from the collection of Henry M. Buhl; *Vegetable House,* a cavelike construction by Anne Chadwick; through 10/19.

Other

Hearn—530 W. 22nd St. (727-7366). "The Speed of Painting," with paintings by Owens, Parrino, Prieto, Reader; through 10/12.

Kirkland—504 W. 22nd St. (627-3930). "American Dreamin'," with works that explore the quality of "Americanness" by Bacher, Edelson, Green, Hudson, Jones, Sachs, Tomaselli, and Curdlefur; through 10/13.

St. Marks Position—20 St. Marks Place (475-1644). Four artists transform the gallery's bedroom, living room, kitchen, and bathroom; 9/20–10/26.

View—250 E. 51st St. (317-9757). Paintings by Donald Alberti in the upper gallery; sculptures and large-scale paintings by Pierre Clark in the lower gallery; through 10/9.

White Columns—154 Christopher St. (924-4212). "What I Did on My Summer Vacation," an exhibition of photographs taken with disposable cameras by critics, curators, artists, and gallery owners that will be raffled off to benefit White Columns on October 18; through 10/20.

Photography

Robert Capa—A exhibition of his Spanish Civil War photographs celebrating the publication of the book *Robert Capa: Photographs* (Aperture; $50); through 10/18. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

Henri Cartier-Bresson—Four decades (1935–1975) of scenic photos and portraits taken in the U.S.; 9/19–11/2. Equitable, 787 Seventh Ave. (554-4818).

Danziger—130 Prince St. (226-0056). Celebrity portraits, landscapes, and recent Olympic portraits by Annie Leibovitz; a survey of photographs of skies from the 1860s to the present, including works by Metzner, Misrach, Porter, Weston, and others; through 10/12.

Ricardo de Oliveria—Contemporary photographs of suburbia; through 10/12. Bonakdar, 130 Prince St. (925-8035).

Philip-Lorca diCorcia/Harry Callahan—Color photographs that record the everyday working lives of people in urban environments/His photographs of telephone wires taken between 1950 and 1976 that depict simple black lines on an empty white background. Through 10/19. PaceWildenstein-MacGill, 32 E. 57th St. (759-7999).

Michael Eastman—Photographs taken in Prague, Granada, Bologna, and other European cities between 1992 and 1996; through 10/19. Witkin, 415 W. Broadway (925-5510).

Patrick Faigenbaum—Photographs taken in Prague in 1994 that function as a collective portrait of the city and its inhabitants; through 10/5. Gladstone, 99 Greene St. (431-3334).

Joan Fontcuberta—Photographs using motifs and images from Miro, Dali, and Picasso to imitate their paintings; through 10/26. Zabriskie, 41 E. 57th St., 752-1223.

Ralph Gibson/Abe Frajndlich—A retrospective of works spanning the years 1960–1996 by this photographer who is known for distilling his images to their most essential gesture, form, or detail/A selection of works. Through 10/16. Leica, 670 Broadway (777-3051).

Goldstein—39 Wooster St. (431-0314). "The Nature of Light," a group show featuring "alternative" photography, such as 3D shots or pinhole-camera photos or even photos taken without a camera (photograms); through 10/19.

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Landscapes of the Civil War: Newly Discovered Photographs From the Medford Historical Society; through 11/10. . . . "Reunions: The Lost Children of Rwanda"; 9/20–11/10.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "Chim: The Photographs of David Seymour." The first full-scale retrospective of works by this photojournalist who was a founder of Magnum Photos; through 11/3. . . . "Berenice Abbott: Portraits, New York Views, and Science Photographs From the Permanent Collection"; through 11/3. . . . "Brian Weil: In Memoriam." Images from Weil's series on the Hasidic Jews of Williamsburg, Brooklyn; the Miami Police Department; professional boxers and wrestlers, and the worldwide AIDS epidemic; through 11/3.

Larry Keenan—Photographs of mid-sixties Haight-Ashbury, including portraits of Bob Dylan, Allen Ginsberg, and others; through 11/5. Great Modern Pictures, 48 E. 82nd St. (242-2581).

Martin Koeniges—Portraits of Willem de Kooning taken in East Hampton; through 10/19. Woodward, 476 Broome St. (966-3411).

Rudolf Koppitz—Nudes, landscapes, and cityscapes photographed in and near Vienna between 1910 and 1930; through 10/19. Houk Friedman, 851 Madison Ave. (628-5300).

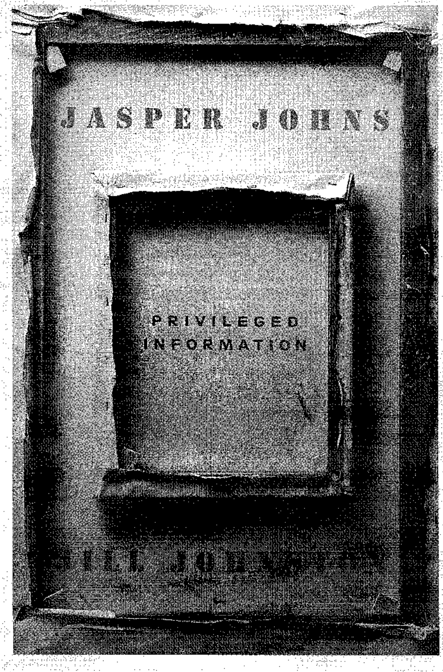
Louis Lussier—Photographs of figures in indefinable landscapes and interiors; through 10/5. Shainman, 560 Broadway (966-3866).

Miller—138 Spring St. (226-1220). Photographs of the naked human body by Arbus, Bellocq, Brandt, Callahan, Mapplethorpe, Weston, others; urban abstraction from the seventies by Baltz, Bishop, Metzker, Mudford; through 10/26.

In Print

Enigmatically Yours

There's nothing new about an artist not wanting to talk about the *meaning* of his or her work. That stance was taken by most Abstract Expressionists and Minimalists, several Pop artists, and Marcel Duchamp, among others. And Jasper Johns's particular unwillingness to elaborate on his *oeuvre* is in keeping with his enigmatic imagery (he is also a great Duchamp admirer). But critic and memoirist Jill Johnston, whose unauthorized biography–critical study *Jasper Johns: Privileged Information* (Thames & Hudson; $27.50) arrives in bookstores next month (timed to coincide with the Johns retrospective at MoMA, of course), contends that despite his obfuscations, the artist begs exposure. Johns, she suggests, has consistently left clues to the psychological import of his works—most specifically the concealed figure in the "Seasons" paintings of 1984–87. After some sleuthing, Johnston, who was reviewing the works for *Art in America* in 1987, concluded that Johns based his figure on the plague victim in the Temptation of St. Anthony panel of Grunëwald's *Isenheim Altarpiece* in the Musée Unterlinden, in Colmar, France. The potential for psychological readings of such iconography (Was it a self-portrait? A meditation on AIDS?) and not a longstanding interest in Johns's work was what prompted her to write her sixth book.



Johnston has done her homework as best she could given Johns's lack of cooperation. (Johns apparently asked his mother and sister in South Carolina not to talk, but it must not have occurred to him that Johnston would proceed to track down his then-89-year-old uncle, Edward Patterson "Mr. Ted" Riley, who helpfully handed over the family genealogy book to her). But she doesn't quite pull it all off. Her accounts of her uneasy encounters with Johns—at a party at his home in Stony Point, New York; at a dinner at the Newhouses'; at the restaurant Da Silvano—are more revealing of herself and her agenda. "Johns the autonomous artist closes the door firmly on his viewers," Johnston muses, and then typically turns an assessment of his work into a reflection of her relationship (or lack of it) with her subject: "At the same time he lets you know it's not locked, in case you have the nerve to push it open and step through." One can only say: Don't go there. **Edith Newhall**

Pierre Molinier—Fetishistic photographs, collages, and photomontages by the influential French gender performance artist who began photographing himself in the fifties, and in the sixties created an obsessive photographic documentation of his private "male lesbian" fantasies. At Ubu, 16 E. 78th St. (794-4444), through 10/22, and at Wooster Gardens & Brent Sikkema, 558 Broadway (941-6210), through 11/9.

Miguel Rio Branco—"Out of Nowhere," photographs from Brazil's Santa Rosa Boxing Academy; through 11/5. Throckmorton, 153 E. 61st St. (223-1059).

Jerry Schatzberg—A retrospective of photographs and film held in conjunction with the New York Film Festival; through 10/5. Staley-Wise, 560 Broadway (966-6223).

Schickler—52 E. 76th St. (737-6647). Russian futurist Alexander Rodchenko's agit-prop photomontage as well as original drawing, most in collaboration with friend and poet Vladimir Mayakowsky; through 10/31.

John Schlesinger—A series of black-and-white photomontages on the theme of writer's block and the creative process; through 10/12. Saul, 560 Broadway (431-0747).

Frederic Weber/Alvin Booth—Images of faces caught in moments of introspection and emotional confrontation/Photographs of male and female nudes who have been painted in gold, wound with rope, or coated with latex. Through 10/12. Richardson, 560 Broadway (343-1255).

World Financial Center—North Bridge, West St. between Liberty and Vesey Sts. (945-0505), open 24 hours daily. "39th Annual World Press Photo Contest," with 175 award-winning works chosen from sixteen categories; through 10/3.

Museums

American Craft Museum—"Breaking Barriers: Recent American Craft." Works by Wendell Castle, Dale Chihuly, Viola Frey, Michael Lucero, Albert Paley, Joyce Scott, and other contemporary craft artists; through 10/13. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Okavongo: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist-naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; "Scientists and Journalists—One Story, Two Voices: A Century of Science Reporting in the New York *Times*"; through 9/29. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Bronx Museum of the Arts—"Bronx Spaces"; through 10/13. . . . "Amidst the Silence: Enrique Martinez Celaya and Alberto Rey"; through 10/13. . . . "Women of Hope: African Americans and Latinas Who Made a Difference"; through 10/13. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"Latin American Photography: A Spiritual Journey." Photographs depicting different aspects of Latin American culture by artists who are native to Central or South America, or have spent a significant part of their lives there; through 1/19. . . . "Alison Saar: The Woods Within." An installation of fifteen totemic sculptures; through 10/13. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; through 2/16. 2 E. 91st St. (860-6868), Tue. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3. $1.50 seniors and students.

Dia Center for the Arts—"Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

Drawing Center—"Selections Fall '96," with drawings by Ignasi Aballi, Ginny Bishton, Caryl Davis, and Laurie Reid; through 10/19. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10–6, Wed. 10–8, Sat. 11–6; donation suggested.

El Museo del Barrio—"Adál: Out of Focus Nuyoricans." A series of twenty computer-generated portraits created by the Puerto Rican artist Adál in 1995–96, and an accompanying poem by the poet/playwright Reverendo Pedro Pietri; through 10/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Meret Oppenheim: Beyond the Teacup." The first retrospective of the Swiss artist's work in the United States, spanning the early thirties to the early eighties; through 10/9. . . . "Africa: The Art of a Continent." The first major survey of the artistic traditions of the entire African continent; through 9/25. . . . "In/sight: African Photographers, 1940 to the Present"; through 9/22. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"Mediascape." Multimedia and interactive art by ten artists, among them Marie-Jo Lafontaine, Bruce Nauman, Nam June Paik, and Bill Viola; through 10/27. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"From Court Jews to to the Rothschilds: Art, Patronage, and Power." The first exhibit to examine the cultural life of court Jews in Germanic Lands; through 1/19. . . . "The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945"; through 12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5, free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Two by Two." An exhibition comparing men's and women's clothing from 1700 to the present; through 11/17. . . . "Winslow Homer." The first comprehensive retrospective of the American painter's work in more than twenty years, featuring approximately 180 paintings, watercolors, and drawings from all periods of his career; through 9/22. . . . "American Printmaking 1880–1900: Winslow Homer and His Contemporaries"; through 9/22. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Studio Glass in the Metropolitan Museum of Art"; through 10/6. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum of American Folk Art—"A Place for Us: Vernacular Architecture in American Folk Art"; through 1/5. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Projects: Pieter Laurens Mol"; 9/19–11/12. . . . "Pictures of the *Times*: A Century of Photography From the New York *Times*"; through 10/8. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish). Note: Admission to "Picasso and Portraiture" is by timed-entry tickets, available in the museum's lobby or by calling Ticketmaster at (212) 307-4545, for $12.50 (adults) , $9 (seniors and students), and $4 (children 6 to 15).

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Asher Brown Durand: An Exhibition in Honor of the 200th Anniversary of His Birth"; through 10/6. . . . "Collection Update 1995: Recent Acquisitions"; through 10/6. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New Museum of Contemporary Art—"alt.youth.media." An exhibition of zines, Web sites, CD-ROMS, and audio, video, and print projects by young media artists speaking out on youth culture; through 11/5. 583 Broadway (219-1222), Wed., Thurs., Fri., Sun. 12–6, Sat. 12–8; $4, $3 artists and seniors; free for visitors under 21.

New York Public Library—"The Romance of the Stone: Lithography, 1796–1825"; through 1/11. . . . "Drawings by Charles Addams"; through 1/25. . . . "Headlines, Deadlines, Bylines: The New York *Times* Morgue 1896–1996"; through 10/19. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Privy to History." Nineteenth-century objects found during a 1995 excavation of an outhouse in lower Manhattan; through 9/21. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"A Fine Line: Rembrandt as Etcher"; 9/19–1/5. . . . "Seventeenth-Century Dutch Drawings in the Pierpont Morgan Library"; 9/19–1/5. . . . "Seeking the 'Splendid Misery': Presidential Races from Washington to Truman"; 9/19–1/5. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Studio Museum in Harlem—"The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 10/27. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"NYNY: City of Ambition." Paintings, photographs, films, architectural models, and period clothing produced in New York City between the turn of the century and 1960; through 10/27. . . . "An American Story." Works from the museum's permanent collection; through 10/6. . . . "Perpetual Image: Photographic Narratives of the Desert West"; through 9/22. . . . "Collection in Context: Breuer's Whitney—An Anniversary Exhibition"; through 12/8. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Ik-Joong Kang: 8,490 Days of Memory." An installation that uses chocolate as a metaphor to revisit the past from the perspective of the present, specifically referring to the artist's memories of the candy bars given to him by GIs when he was in grammar school in Korea; through 9/27. 120 Park Ave. (570-1807); Mon.–Fri. 11–6; free.

Auctions

Christie's—502 Park Ave. (546-1000). 9/18 at 10: "Fine Chinese Paintings, Calligraphy, and Rubbings, and The Chang Family Han Lu Studio, An Important Private Collection from 1940s Shanghai." On view from 9/14. 9/19 at 10: "Important Chinese Furniture." On view from 9/14. 9/19 at 2 and 9/20 at 5: "Fine Chinese Ceramics and Works of Art." On view from 9/14.

Christie's East—219 E. 67th St. (546-1000). 9/20 at 1 and 9/21 at 10: "Photographic Archives of the Original Baseball Magazine." On view from 9/14. 9/21 at 10 and 2: "Sports Memorabilia." On view from 9/14.

Doyle—175 E. 87th St. (427-2730). 9/19 at 10: "Important Estate Jewelry." On view from 9/14.

Sotheby's—York Ave. at 72nd St. (606-7000). 9/18 at 10:15 and 2: "Chinese Works of Art." On view from 9/13. 9/19 at 10:15 and 2: "Indian and Southeast Asian Art." On view from 9/13. 9/20 at 10:15 and 2: "Japanese Works of Art." On view from 9/13. 9/21 at 10:15: "Arcade Asian." On view from 9/13.

Swann—104 E. 25th St. (254-4710). 9/19 at 10:30: "Americana." On view from 9/10.

theater

Radio Gals...City Water Tunnel #3

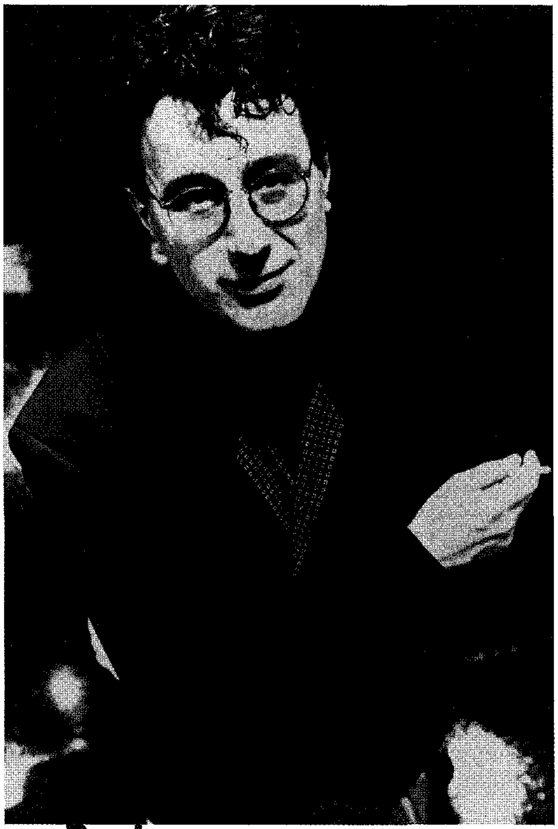
Broadway

Previews and Openings

Chimère—A few blocks from the original site of P. T. Barnum's American Museum, to which a very different tradition of animal act traces its roots, Zingaro has arrived. The group, which uses horses as the focus of a meeting between circus techniques and dramatic performance, is making its American debut under the auspices of BAM with its latest production, a dreamlike evocation of Indian equestrian culture. $60. 9/17-19, 9/21–24, 9/26–28, 9/30, 10/2, 10/4–5, 10/7–9, 10/11–13; $75 10/15, 10/16, 10/18–20, 10/22, 10/23, 10/25–27. At *Battery Park City;* call *307-4100* for tickets, *718-636-4100* for information.

Sex and Longing—A new comedy by Christopher Durang, starring Sigourney Weaver as a woman who attempts to assuage the melancholy sense of displacement that is the abiding, inescapable burden of sad humanity by trying to have sex every fifteen minutes. Did that sentence end up the way you were expecting? $25–$45; a limited number of $15 student rush tickets will go on sale two hours before each peformance. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. *Cort, 138 W. 48th St. (239-6200).*

Skylight—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." $40–$55. Through 9/24: Mon.–Sat. at 8, Wed. and Sat at 2. Thereafter: Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opening 9/19. *Royale, 242 W. 45th St. (239-6200).*



Previews
Silver Streak

Farceur Nicky Silver, who's been more than a little successful channeling Noël Coward—we just mean artistically, of course; don't let him suggest otherwise—follows up last season's 'The Food Chain' on September 20 at Playwrights Horizons (416 West 42nd Street; 279-4200) with 'Fit to Be Tied,' a new vehicle for the dizzying Silver wit.

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Big—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 15 mins.*

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

The Cocoanuts—Chelsea's American Jewish Theater, having successfully dusted off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marx Brothers to Hollywood—and given the latter its first professional New York revival in 61 years, has recently moved it uptown. $45 Tues.–Thurs., $47.50 Fri.–Sat. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVE-MAN). 1 hr. 40 mins.*

A Delicate Balance—Edward Albee, the writer who infused continental absurdism with a distinctively American accent, ends his long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize–winning drama about a family torn between love, fear, and madness. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/29. *Plymouth, 236 W. 45th St. (239-6200). 2 hrs. 40 mins.*

A Funny Thing Happened on the Way to the Forum —A revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $60–70. Mon.–Sat. at 8, Wed. and Sat. at 2 through 10/7; Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from real-estate development and its attendant sadnesses. Directed by Gloria Muzio. $35–$45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393). 2 hrs.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Mackenzie Phillips as Rizzo through 9/24; Sheena Easton takes over the role thereafter. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.

Hughie—This moody Eugene O'Neill chamber piece about a self-deluding small-time hustler—the playwright's next-to-final Broadway production, staged posthumously in 1964—runs through 10/9. $55. Mon.–Sat. at 8, Sat. at 2. *Circle in the Square, 50th St. bet. Broadway and Eighth Ave. (239-6200). 1 hr. 10 mins.*

An Ideal Husband—Sir Peter Hall's acclaimed West End revival of Oscar Wilde's 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the

Excerpt

The Juice: The Seuss

The following, which—stranger things have happened—could be an opening salvo in the first O. J. Simpson musical out of the gate, is by lyricist-satirist John Forster, with "considerable help" from an anonymous Internet wag. What to call such a show, should one eventually happen, is a problem; the big San Diego Freeway scene offered a suggestion, of course, but 'As Thousands Cheer' appears to be tied up pretty tightly by the Irving Berlin interests.

It was cold, it was rainy, a cold rainy day.
Though we lawyers love golf, it was too wet to play.
Then I looked and I saw him step in on the mat.
He was looking for counsel. We had a brief chat.

"Did you take this person's life?
Did you do it with a knife?
Did you do this dreadful crime?
Did you do it anytime?"

"I did not kill my former wife.
I did not do it with a knife.
I could not do this dreadful crime.
I could not, would not, anytime."

Then F. Lee and I did not know what to say.
We were honest. We said, "You've got problems, O.J.
These problems, I'll call them Thing One and Thing Two.
Thing One is the blood at the scene. It's from you.
Thing Two is the Bronco chase. Why would you run?
We'll have to get rid of Thing Two and Thing One."

"I did not bonk her on the head.
I did not know that she was dead.
When I found out I gave a sob.
Just ask my other lawyer, Bob."

"I did not slash, I did not hit.
Okay, I hit a little bit.
But I did not kill my precious wife.
I would not, could not . . . with a knife."

"But O.J., the chauffeur! He rang and he rang.
Then Kato heard thumps, he heard bumps and a bang.
Then Fuhrman, Vanatter and Lang found a glove.
Things Three, Four and Five will need getting rid of."

"I did not drop the bloody glove.
Oh God, I miss my turtle dove.
Too small! Too small! It does not fit!
It does not fit, you must acquit!"

And sure enough! the jury bit.
"It does not fit. We must acquit.
We don't much care who did this crime.
We've served a year. We've done our time."

Then F. Lee and I on his back gave a thump.
We'd got the Juice loose 'cause the race card is trump.
"I'm free! I'm free!" cried out O.J.
"Let's hit the links, and, by the way,
Let's find whoever killed my love.
Now please return my bloody glove?"

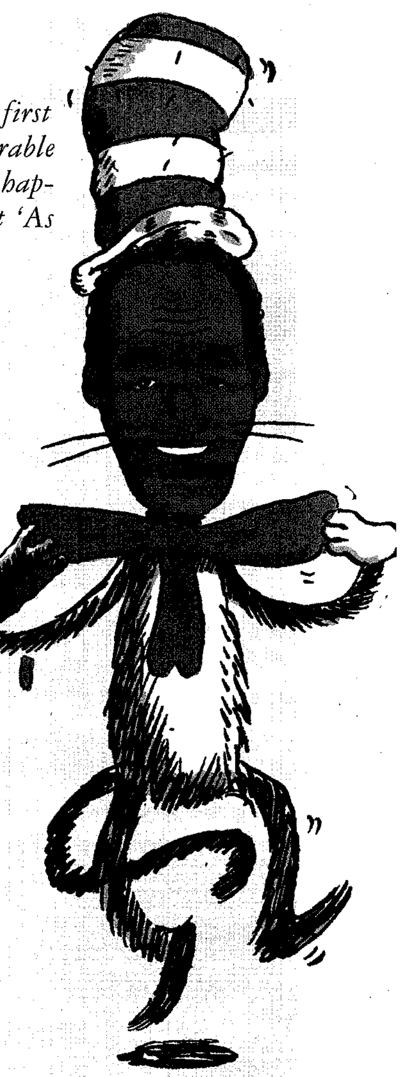


Illustration by Paul Corio.

flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Summer and Smoke—You can't describe the unvarying spiritual assailants of any Tennessee Williams heroine more succinctly than with the old Anglican phrase "the world, the flesh, and the devil." In this play from his productive middle period, Mary McDonnell plays repressed spinster Alma Winemiller, while Harry Hamlin—his days on *L.A. Law* were no doubt a great help here—performs all three of the above roles more or less simultaneously. $55. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. Through 10/20. *Roundabout, 1530 Broadway (869-8400). 2 hrs. 30 mins.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

Americana—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. Theatre East, 211 E. 60th St. (838-9090).

City Water Tunnel #3—$12/TDF. Wed.–Sat. at 8, Sun. at 1. Through 10/6. *HERE Performance Space, 145 Sixth Ave. (989-6830).*

Edmond—A revival of David Mamet's dark 1982 fable about a contemporary urban Everyman. $32. Tues.–Sat. at 8, Sat. at 2, Sun. at 7. Beginning performances 9/17 for a 10/1 opening; through 10/27. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

Fit to Be Tied—$35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Beginning previews 9/20 for a 10/15 opening; through 11/3. *Playwrights' Horizons, 416 W. 42nd St. (279-4200).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say *propitious* time. $25 through 10/7, $35 thereafter. Tues.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. In previews for a 10/7 opening. *Triad, 158 W. 72nd St. (799-4599).*

Radio Gals—$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Beginning previews 9/17 for a 10/1 opening. *John Houseman, 450 W. 42nd St. (239-6200).*

View of the Dome—An election-year drama about an idealistic young attorney's introduction to the no-sissies-allowed world of Washington power politics. $25. Tues.–Sat. at 8, Sun. at 2 and 7. In previews for a 9/30 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Now Playing

900 Oneonta—Morphine addiction, child abuse, alcoholism, and psychosis are just a few of the subjects touched upon in this story, which carries on the Southern Gothic tradition at its most lurid, about a dying paterfamilias who wishes to put his family through hell before going there himself. (Jon Cryer stars, Burl Ives apparently not having been available.) $12. Tues.–Sat at 8, Sun. at 3 and 7. *Circle Repertory Theater, 632 Broadway (505-6010).*

Back on the Boulevard—A musical evening with cabaret and theater star Liliane Montevecchi. $35. 9/17–20 at 8, 9/21 at 2 and 8, 9/22 at 3. *Martin R. Kaufman Theater, 534 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15–$35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700).*

The Boys in the Band—Mart Crowley's groundbreaking 1968 script, which introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences. $40–45. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Disappearing Act—A musical celebration of the urban gay lifestyle. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10, Sun. at 3. *47th Street Theatre, 304 W. 47th St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

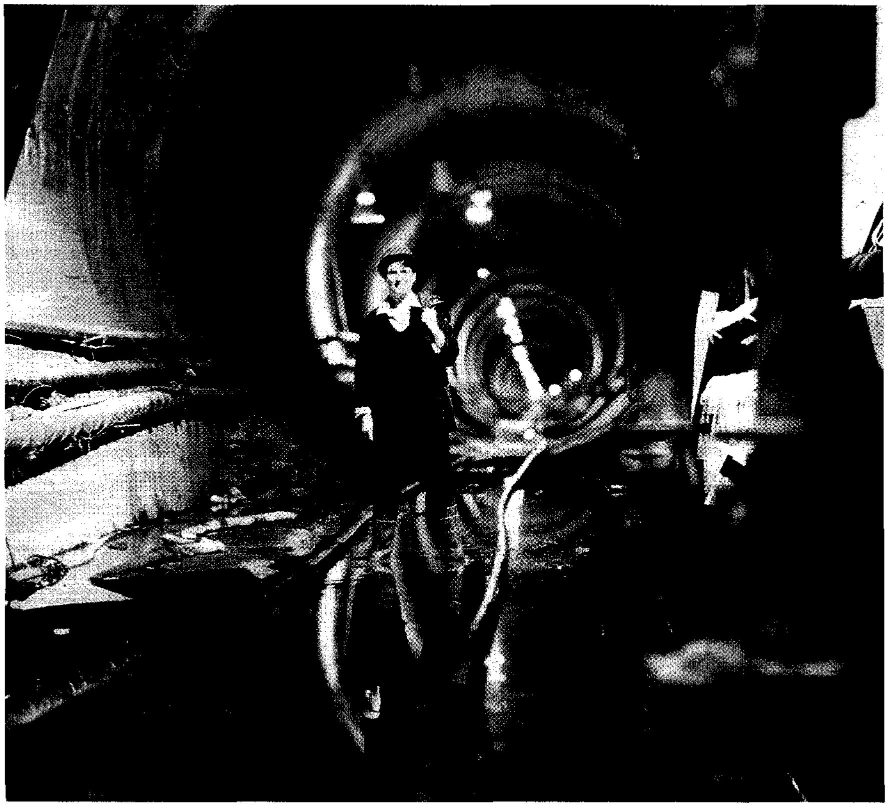
Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

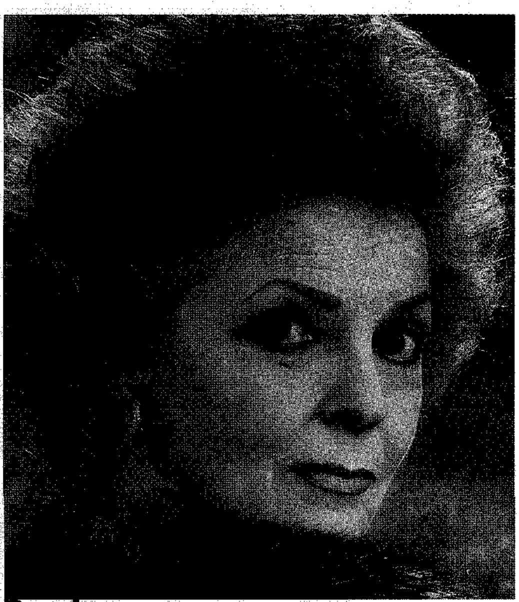
I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck

Performance
Notes From Underground

*The city of Rome was renowned throughout antiquity for the greatness of its civic aqueducts, but did its dramatists ever make them the subject of a play? Leave that to New Yorkers: '**City Water Tunnel #3**,' a multidisciplinary theater piece about the largest nondefense public-works project in the Western Hemisphere—New York City's third water tunnel (begun in 1970)—starts performances Wednesday at HERE, 145 Sixth Avenue, at Dominick Street (989-6830).*



Photograph by T. Brittain Hall.



Previews

Land of the Free, Etc.

***Radio Gals*, beginning previews Tuesday at the John Houseman, is the comic story of an Arkansas music teacher (Carol Cook, above) who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room.**

the trend. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Matty—A one-man show about baseball star Christy Mathewson, written and performed by Eddie Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre, 130 W. 44th St. (239-6200).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.-Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway at 76th Street (580-1313).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Phaedra—Everett Quinton, doing that Everett Quinton thing he does to Euripides' classic tale of a mom with one bad case of ants in the pants for her stepson. (All right, that's not *exactly* what it says in *The Oxford Guide to Classical Literature*, but you get the idea.) $20. Thurs.–Sat. at 8, Sun. at 7. Through 9/29. *Theater for the New City, 155 First Ave. at 10th St. (307-4100).*

The Sleeping Hippo—The story of a "Jules and Jim"-style romantic triangle in—well, where every other masterpiece of Western culture is being imagined these days, too; the East Village. $25/TDF. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 9/29. *Theatre Row Theatre, 424 W. 42nd St. (715-1808).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Off-Off Broadway

The All-Nude College-Girl Revue—$20 Tues.–Thurs., Sun.; $25 Fri. and Sat. Tues.–Sat. at 8, Sun. (through 9/29) at 7. Through 10/5. *Samuel Beckett Theatre, 410 W. 42nd St. (279-4200).*

Beata, The Pope's Daughter—$10. Thurs.–Sat. at 9, Sun. at 3. Through 9/22. *Theater for the New City, 155 First Ave. (254-1109).*

Bread and Circuses—A weekly series of new plays. $12. Sun.–Tues. at 8. Through 12/17. *Expanded Arts, 85 Ludlow St. (253-1813).*

Cloud Nine—$12. Fri.–Mon. at 8. Through 10/7. *Third Eye Repertory, 22 W. 34th St. (501-2420).*

The Diviners—$10. 9/19–22, 9/25–29, 10/2–6 at 8. Through 10/6. *Stella Adler Conservatory, 419 Lafayette St.*

Dom Juan in Manhattan—$10. Mon.–Wed. at 7:30. Through 10/2. *Nada, 167 Ludlow St. (420-1466).*

Donkey Bar—$12. Thurs.–Sat. at 8, Sun. at 3. Through 9/29. *Kraine Theater, 85 E. 4th St. (479-7350).*

Doubletalk —$15/TDF. Thurs.–Sun. at 8. Through 10/11. *Wings Theatre, 154 Christopher St. (627-2961).*

Dutchman—$10. Thurs.–Sun. at 8. Through 9/22. *Common Basis Theatre, 750 Eighth Ave. (340-1122).*

Extremities—$12. Thurs.–Sun. at 8. Through 9/29. *Center Stage Theatre, 48 W. 21st St. (465-7366).*

Goddess—$10. Sat. at 8. Through 9/28. *Solo Arts Group, 36 W. 17th St., Fifth Floor (463-8732).*

Heating & Cooling—$15; $10 students/seniors. Thurs.–Sat. at 8, Sun. at 2. Through 9/29. *Chelsea Playhouse, 125 W. 22nd St. (727-3626).*

It Begins With a Kiss...—$10; students/seniors, $5. Wed.–Sat. at 8. *Creative Place Theatre, 750 Eighth Ave. (539-3899).*

Jason and Medea—$10. Thurs.–Sat. at 7:30, Sun. at 4. Through 10/6. *Nuyorican Poet's Cafe, 236 E. 3rd St. (505-8183).*

The Passion—$20. Wed.–Sat. at 8, Sun. at 7. Through 9/29. *Grove Street Playhouse, 39 Grove St. (462-3079).*

Pig—$20; Thurs., pay what you can. Wed.–Sat. at 8; special performances 9/16 and 9/17 at 8. Opening 9/19; through 10/12. *29th Street Repertory, 212 W. 29th St. (465-0575).*

Risky Revolutionary—$25. Thurs.–Sat. at 8, Sat. and Sun. at 2. Through 10/6. *Castillo Theatre, 500 Greenwich St., 2nd Floor (941-1234).*

Too Much Light Makes the Baby Go Blind —Thirty plays performed in 60 minutes. Admission prices are randomly determined by adding $4 to the roll of a single six-sided die. Fri. and Sat. at midnight. *Nada, 167 Ludlow St. (330-8087).*

Trapped—$10. Wed.–Sat. at 8. Through 9/28. *The Present Company, 445 W. 45th St. (307-1022).*

Two Gentlemen of Verona—$15. Wed.–Sat. at 8. Through 9/21. *American Theatre of Actors Outdoor Theatre, 314 W. 54th St. (581-3044).*

Vampire Lesbians of Sodom—$10, plus a two-drink minimum. Fri. at 10. Through 9/27. *The Duplex, 61 Christopher St. (255-5438).*

The Vicar's Wife—$15. 9/20, 9/21, 9/26–28, 10/3–5, 10/10–12 at 8; 9/22, 9/29, 10/6 at 6. *Greenwich Street Theatre, 547 Greenwich St. (604-4222).*

Volunteer Man—$15. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Through 9/29. *Theatre Off Park, 224 Waverly Place (353-3665).*

What Doesn't Kill Us—$10 in advance, $12 at the door. Wed.–Sat. at 8. Through 9/21. *The Producer's Club, 358 W. 44th St. (642-8836).*

The Wild Guys—$12. Tues.–Sat. at 8. Through 9/27. *Miranda Theater, 259 W. 30th St. (279-4200).*

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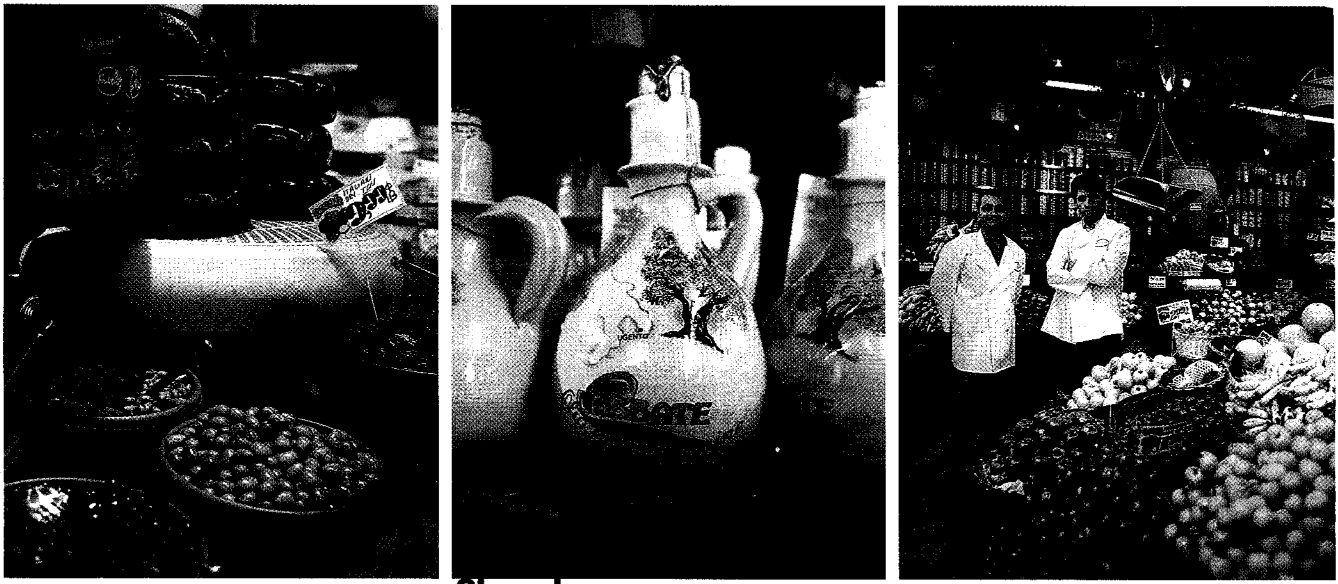


Shopping Garden Variety

Cheaper than Balducci's, more exotic than the corner Korean, Chelsea's new gourmet grocery Garden of Eden brings organic garbanzo sprouts, pastrami-smoked salmon, Callebaut chocolate, and sharlyn melons—plus a dairy case stocked, inexplicably, with butter and cheeses from Israel—to a fancy-food-starved neighborhood. (162 West 23rd Street.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photographs by Kenneth Chen.

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Zeppole—TriBakery, the downtown bakery that morphs into an Italian restaurant for lunch and dinner, does double duty as a cozy Italian restaurant that's already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

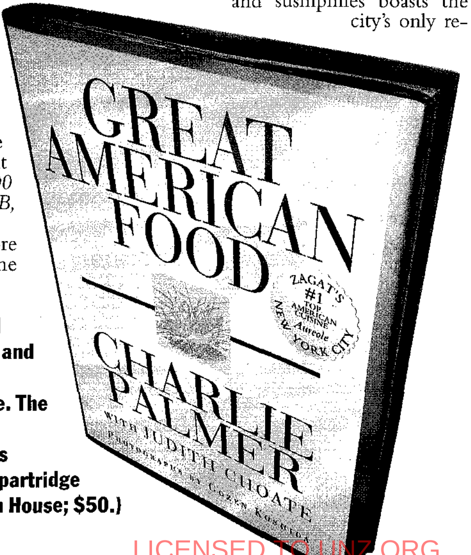
Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Tsunami—This contemporary Japanese restaurant frequented by neighboring NYU students and sushiphiles boasts the city's only re-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Photograph by Steven Freeman.

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volving "water canal" sushi bar, with sushi boats that float by diners like a luggage carousel. The assortment of rolls includes spicy tuna, spider, and tropical, and the environment, thanks to the water theme, is soothing and serene. *70 W. 3rd St (475-7770). (I) AE, DS, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

The Cigar Room at Trumpets—This clubby hotel dining room features hearty American fare like steaks, chops, and seafood, should you feel like eating. The *real* specialty is the menu of 36 cigars from Nat Sherman and Davidoff of Geneva, any of which would be well-paired with a single-malt scotch. Jackets required. *Grand Hyatt New York, Park Ave. at Grand Central Terminal (850-5999). (E) AE, CB, DC, DS, MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

Tre Pomodori—Host Tom makes everyone feel at home in this casual trattoria, which is well situated for movie crowds. Sample house specials like grilled veal chop with Barolo wine and shiitake mushrooms, and ravioli with butter and sage. *210 E. 34th St. (545-7266). (I–M) ($).*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Aquamarine—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato crisp. *Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Lola—A lively front-room bar leads to a vast and airy back room, made surprisingly private by the centrally located banquettes. The kitchen focuses on seafood with a variety of global influences. Try the Szechuan peppercorn-seared halibut, citrus-glazed tuna, and the house's renowned fried chicken. There's live music Wednesday through Saturday and a justly famous gospel brunch on Sundays. *30 W. 22nd St. (675-6700). (M) AE, MC, TM, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music between courses of Northern Italian fare, best sampled on the prix fixe lunch and dinner menus. Free parking available after five; closed Sunday. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town.. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Comfort Diner—Fifties-theme diner, with an updated menu of retro faves like Mom's meatloaf, Thanksgiving on a roll, malteds, milkshakes, and egg creams. Try brunch on the weekends, when this neighborhood empties out. *214 E. 45th St. (867-4555). (I) AE, DC, DS, MC, TM, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Il Valentino—Enjoy your meal of veal scallopine with grappa raisins, or the whole roasted fish of the day, at this formal Northern Italian midtowner, and then lounge about at the cigar and grappa bar. Dine outside while you still can. *330 E. 56th St. (355-0001). (M–E) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Meltemi—This East Side Greek restaurant, cheerfully decorated in nautical colors with an Aegean mural, specializes in the kind of fresh charcoal-grilled whole fish that needs little more seasoning than olive oil, lemon juice, and herbs. *905 First Ave., at 51st St. (355-4040). (M) AE, DC, DS, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Opening To Syrah With Love

The focus at Syrah, a new uptown American bistro, is on its namesake: that slow-maturing, spicy red varietal that makes up a third of the restaurant's wine list. The solid refreshment includes salads, pastas, and grilled and roasted fish and meat. (1400 Second Avenue, near 73rd Street.)

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castlelike setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Judson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Photograph by Kenneth Chen.

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant, a stone's throw from Carnegie Hall, offers classics like ginger chicken, chutney poori, and lamb shashlik. *58 W. 56th St. (581-1155). (M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The menu, half steakhouse-American and half Chinese, features such diverse selections as surf-and-turf and litchi-tea-smoked duck with sesame cakes. Live jazz nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey is responsible for the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ce-

Preview
Changing Fashions

"Just call it the restaurant formerly known as mad.61," laughs Mark Strausman, the affable chef who's been thrust, suddenly, into a high-profile world of intrigue and betrayal, also known as the market restaurant at Barneys uptown. By the end of the month, he will have opened a new, yet-to-be-named operation on the premises made famous by Tuscan megatycoon Pino Luongo, who launched mad.61 to great fanfare three years ago and vacated it, after a very public (and mean-spirited) falling out with the beleaguered Pressman family just last month. (*They* say he was skimming from the cash register; *he* says they were about half a million behind in payments.) Strausman knows very well the size of the footprints he has to fill. The native New Yorker made his name working for Luongo at Sapore di Mare and Coco Pazzo, before leaving—also, not without some mudslinging—to open Campagna, his Flatiron showbiz hangout. Just the crowd, incidentally, he'll run into at his new digs, which the Pressmans are leaving relatively unaltered. "I got my bar mitzvah suit at Barneys," says Strausman; now, having recently shed 70 pounds, he'll use his new executive discount to acquire more grown-up attire. Fashion's much on his mind these days. Likening his forthcoming menu to the collections, he plans to "put in my edits," interspersing the old menu's country Italian—thin-crust pizzas and rustic pastas—with new creations like Belgian pommes frites, chopped-vegetable salads, and a killer club sandwich. Sure, there's Armani, he says, "but you've also got Jil Sander, Dries van Noten, and agnès b. What's Italian will stay Italian, but Italy"—not to mention a certain imperious, trend-setting Italian restaurateur—"isn't the whole world." ROBIN RAISFELD

Photograph by Steffen Thalemann.

ramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dali Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch, a deal at $17.95, make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

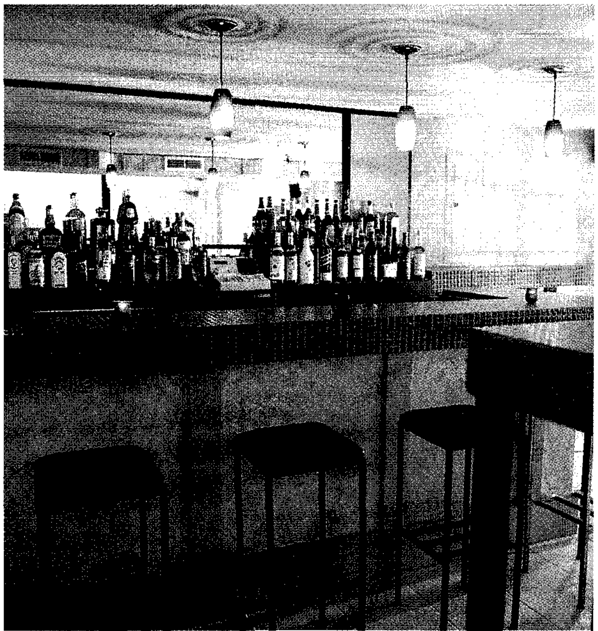
Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*



Opening

Sex Sells

Sesso—which means "gender" in Italian—aims to "bring downtown uptown." Here, that means an open kitchen, a first-floor lounge with bordello-red chairs and Italian tile, and a Med-American menu that chef Erica Miller (Kiosk, mad.61) is calling eclectic trattoria. (285 Columbus Avenue, near 73rd Street.)

Photograph by Steven Freeman.

nightlife

Rosemary Clooney...Looney Tunes Live

Concerts

The Cure—If one transposes the recent Brit-rock feud between Oasis and Blur back seventeen years and down several hundred degrees in testosterone, one might have The Cure vs. The Smiths—battle of the mope-rock titans. The Cure's Robert Smith would be the anti-Morrissey, a mewling moppet in smeared lipstick and oversize clothes who countered the Smiths singer's supercilious wit and *distingué* croon with catchy, wallowing histrionics. Now 37, Smith still wears the whole shtick surprisingly well, and the Cure's latest, *Wild Mood Swings,* is a redoubtable package of tune, swoon, and gloom, spruced up by techno-funk beats and Latin rhythms. Someone's got to keep British adolescent heartache in style, and Smith seems as well-suited as ever. 9/17 at 8 P.M. *Radio City Music Hall, 1260 Sixth Ave. (307-7171).*

Rosemary Clooney Sings Nelson Riddle—The jazz belter revisits the big-band orchestrations Nelson Riddle penned for her fifties TV show, singing them with the eighteen-piece Nelson Riddle Orchestra, led by Nelson's son Christopher. 9/19 at 8 P.M. *Carnegie Hall, 154 W. 57th St. (247-7800). $23-$55.*

Kenny G; Toni Braxton—9/18–9/21, 9/23, 9/26 at 8 P.M. *Radio City Music Hall, 1260 Sixth Ave. (307-7171). $46-$76.*

Jimmy Heath Quintet featuring Sir Roland Hanna—9/20 at 8 P.M. and 10 P.M. *Jazz Cafe at Flushing Town Hall, 137-35 Northern Boulevard, Flushing (718-463-7700). $20.*

"Tribute to Jon Hendricks"—Scat master Jon Hendricks—once called "the James Joyce of Jive"—is sung "Happy Birthday" by such esteemed vocal talent as Dianne Reeves, Bobby McFerrin, the Manhattan Transfer, and saxophonist-belter James Moody, who'll drop by to help him celebrate his 75th. 9/16 at 8 p.m. Lincoln Center.

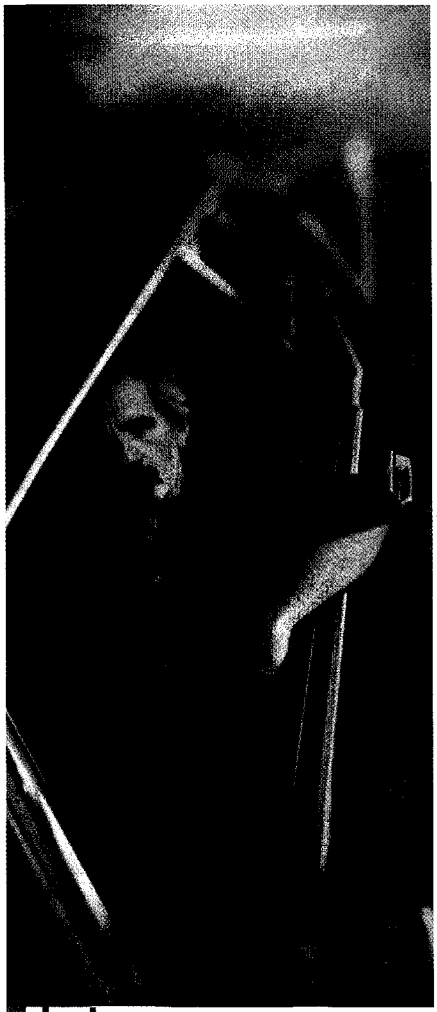
Fred Hersch—A quiet, unassuming monster of a pianist and beloved local figure on the jazz scene, Hersch offers three nights of solo performances. On the first, Hersch performs his quirky and spellbinding takes on the great Broadway songwriting team Rodgers and Hammerstein (also heard on his new CD *Fred Hersch Plays the Music of Rodgers and Hammerstein*). The next is "Mostly Monk," followed the week after by "Mostly Hersch," a look at his own compositions. 9/18 and 9/25 at 8 P.M. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (501-3330). $15.*

Reverend Horton Heat—Indie rockabilly from slacker evangelist Heat, joined by the Lunachicks and Reacharound. 9/25 at 8 P.M. *Webster Hall, 125 E. 11th St. (307-7171). $15.*

Smashing Pumpkins—Few bands playing arenas have got there with as much drama as Smashing Pumpkins, whose angsty breakthrough album *Siamese Dream* was made as a love affair between two band members was crumbling and the band itself was about to implode. Now they're back after the heroin death of their keyboardist and the subsequent firing of drummer Jimmy Chamberlain for chronic drug abuse. Given their track record, the band may be poised for greatness. They're joined by the rootsy alt-rockers Grant Lee Buffalo. Rescheduled from 7/12 and 7/13. Tickets for 7/12 will be honored on 9/17; tickets for 7/13 will be honored on 9/18 at 8 P.M. *Madison Square Garden, Seventh Avenue at 33rd St. Sold Out.*

Spyro Gyra; David Benoit—Breezy jazz-lite fusion. 9/21 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 73rd St. (307-7171). $30-$45.*

Weird Al Yankovic—One's appreciation for the mustachioed king of rock-and-roll parody may sharply decline after junior high, but the numbers speak for themselves: two Grammy Awards, eight nominations, fourteen gold records, parasitic hits going back nearly twenty years—from the Knack's "My Sharona" ("My Bologna") and on through Michael Jackson, Madonna, and Nirvana. Now enjoying his first platinum success with *Bad Hair Day,* Yankovic has raised the ire of no less formidable a figure than Coolio, who is reportedly unamused by Yankovic's successful remake of "Gangsta's Paradise" as "Amish Paradise." An interesting pop moment: the "original"—whose entire melody and chord structure were directly lifted from Stevie Wonder's "Pastime Paradise"—joined in the Top Twenty by its parody. One would think a sampler savant would enjoy the irony just a little. 9/20 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 73rd St. (307-7171). $25-$35.*



Talent

On the Road Again

When the reclusive country-rock hero J. J. Cale comes to town (September 24, Bottom Line), expect airy, dust-bowl vocals, fast-picking guitar work, and—just maybe—some very high-profile guests. His songs have been covered by everyone from Eric Clapton to Johnny Cash to Lynyrd Skynyrd to Bryan Ferry.

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 9/21: "Reckless Night on Board the Bottom Line: A Live Music Tribute to Raymond Scott," featuring the Kustard Kings—stars of the rotating lounge-music series "Loser's Lounge"—joined by sidemen to the Lounge Lizards, They Might Be Giants, Cab Calloway, Dizzy Gillespie, Microscopic Septet, Big Trouble, the Jazz Passengers, and others. 9/24: J.J. Cale. *15 W. 4th St. (228-7880).*

Brownie's—For grand, bombastic, totally retarded rock shtick, you can't beat the eighteenth century. And Boston's Upper Crust definitely does it right: powdered wigs, velvet britches, white stockings, imperious sneers. They have names like Marquis Mark and Lord Bendover. Their album's called *Let Them Eat Rock.* They sound just like AC/DC. Need we say more? They play 9/20–9/21. *169 Ave. A, at 11th St. (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. 9/20–9/21: Johnny "Clyde" Copeland. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

The Cooler—The meatpacking district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. 9/18: "Sun Ra Intergalactic Lounge," with the Sun Ra Arkestra, Rashied Ali, and Prima Materia. 9/19: David Shea; Nus; Scanner. 9/20: Cakelike. 9/21: Groove Collective. 9/23: Saxophonist Hammiet Bluiett. 9/25: Sun Ra Intergalactic Lounge with the Sun Ra Arkestra, Peter Brotzman, and Dennis Charles. Every Tuesday, it's the electro-funk D.J. showcase, Analog. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. 9/21: Congo Norvell. 9/23: Lisa Germano. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. 9/17: Stars, slackers, and assorted celebrities appear in a benefit for Soho's hip, shoestringbudgeted Workhouse Theatre, which is in danger of losing its lease. The stars include hosts Ethan Hawke and Frank Whaley, along with horn-rimmed chanteuse Lisa Loeb, Rake's Progress, Greta Gaines, and *Basquiat*-soundtrack guest Brian Kelly. *17 Irving Place (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 9/17–9/18: Dave Holland Quartet. 9/19: Freedy Johnston and Candy Butchers. 9/20: Jazzhole. 9/21: Klezmatics. 9/22: Laszlo Gordony Trio. 9/23: Archie Shepp with John Sinclair, Peter Brotzman, Borah Bergman, and Sonny Murray; New Legacy Orchestra. 9/24: Borah Bergman and Peter Brötzmann with Sonny Murray. 9/25: Bill Frisell Quartet with Don Alias; Jam Slam. Monday nights, the groovy organ trio Medeski, Martin, and Wood plays. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 9/19: Flat Duo Jets. 9/20: Freedy Johnston; Candy Butchers. 9/21: Freedy Johnston; Dale Watson. 9/25: Dub Narcotic Sound System. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 9/20: Flat Duo Jets. 9/21: Magnetic Fields. 9/25: They Might Be Giants. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 9/19: Voodoo Martini. *375 Third Ave. at 27th St. (683-6500).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A. (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 9/17: Rotund American pop-jazz percussionist Vinx shares a bill with the wonderful Brazilian percussionist Nana Vasconceles. 9/19: Zapp featuring Roger. 9/23: Tito Puente, Mark Quinonez, and Ralphi Irizarry. 9/24: Essence All-Stars Organic Grooves with Doug Carne, Dr. Lonnie Smith, Joey Defrancesco, Tony Purrone, and Idris Muhammed. 9/25: Baba Olatunji and his Drums of Passion. Shows nightly *204 Varick St. (243-4940)*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. 9/20–9/21: Joe Battaglia and the New York Big Band. 9/25: The grand, bizarre diva of exotica, Yma Sumac. *240 W. 47th St. (921-1940).*

Tramps—The eight-string guitar wonder Charlie Hunter has commanded many a guitar-tech magazine with his eye-popping style: he plays lead, bass lines, and comps himself all at the same time. Now on his second record *Ready . . . Set . . . Shango*, the Berkeley native has found a compelling enough setting to back up his muscular fretwork. The album's a collection of bouncy, swinging soul-jazz originals and, with hot new saxophonists Calder Spanier and Kenny Brooks, fires off more pyrotechnics than just what Hunter's doing on guitar—though that, of course, remains a hoot. He plays 9/17. 9/18: Magnapop. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's midsize, mid-price rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. Through 9/28: The amazing John Kelly presents *Paved Paradise*, in which the willowy performance artist channels the voice and mannerisms of Joni Mitchell. Sounds like pure camp on paper, but live, Kelly's eerie countertenor voice is angelic. Show at 8:30 P.M. *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 9/18: Original reggae firebrand Burning Spear; Skadanks. 9/19: Flying Neutrinos. 9/20: Nancy Boy. 9/23: Medeski, Martin, and Wood. *161 Hudson St. (966-5244).*

Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 9/17–9/22: Rachelle Ferrell and Her Jazz Trio. 9/24–9/29: Pianist and educator Billy Taylor celebrates his 75th with a distinguished crew of well-wishers, including Donald Byrd, Stanley Turrentine, Joe Lovano, Tito Puente, Christian McBride, Curtis Fuller, Phil Woods, and others. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years old, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. 9/23–9/28: Mike LeDonne, Lewis Nash, and John Webber. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 9/17–9/22: Kenny Barron and Charlie Haden record the first live album ever made at the Iridium this week. 9/24–9/29: Kenny Barron Sextet, with John Stubblefield, Eddie Henderson, Dave Fink, and Victor Lewis. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a cozy, candlelit basement whose nightly jams start 'round about 2

Tribute

Silly Symphonies Redux

The tunes are indeed looney: bustling little gems of daft prewar exuberance called "descriptive jazz" by their author and given titles like "Bumpy Weather Over Newark" and "Confusion Among a Fleet of Taxicabs Upon Meeting With a Fare." Although forever linked to images of Bugs Bunny fleeing Yosemite Sam, the miniaturist, decidedly New York–influenced works of Raymond Scott very nearly transcend the Warner Bros. cartoons to which they were appended. Fifty years after their heyday, the merry melodies Scott crafted for his six-piece "Quintette" sound exactly like what they were: the fevered dreams of a cockeyed modernist, a composer who would jump-cut from "Auld Lang Syne" to a Middle Eastern snake-charmer theme, a bandleader who would audition musicians by simply asking them to play "Tiger Rag" as fast as they could. This gloriously zany spirit comes alive September 21 at the Bottom Line as sidemen to everyone from They Might Be Giants to Cab Calloway undertake Scott favorites. The spirit returns in November as clarinetist Don Byron curates "Jazz—The Next Wave" at the Brooklyn Academy of Music, performing Scott's music alongside that of the young Duke Ellington—a surprisingly apt and inspired pairing. One needs no occasion to celebrate the life of Brooklyn's oddest composer, but we could do worse than the month of his birthday. This September, Scott (who died in 1994) would, according to his archivist Irwin Chusid, be 88—the exact number of keys on his instrument, the piano. **CHRIS NORRIS**

Photograph courtesy of the Raymond Scott Archives.

A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 9/17–9/22: Chico Freeman Quartet with George Cables, Winard Harper, with Roy Ayers. 9/24–9/29: Bobby Watson and New Horizons. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars, and a scant $4 cover. 9/17–9/22: Gene Bertoncini. 9/24–9/29: Dave McKenna. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Mondays, the Vanguard Jazz Orchestra swings on. 9/17–9/22: Guitarist Bill Frisell and saxophonist Joe Lovano, two of the most versatile and singularly accomplished jazz musicians of their generation, regroup with their longtime bandleader drummer Paul Motian in what should be a phenomenal run. 9/24–9/29: Roy Hargrove Big Band. Sets at 9:30 and 11:30 P.M.and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protegé and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. Through 9/21: Pianist Hilton Ruiz and bassist Andy McCloud. 9/23–9/28: Pianist Junior Mance, saxophonist Joe Temperly, and bassist Calvin Hill. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show. 9/17: SportsKabob. 9/18: Hot 97's Phat Comedy. 9/19–9/22: Nick DiPaolo. 9/23–9/24: New Talent Night. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Catch a Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set of a NYC apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Shows Tues.–Thurs. at 8:30 p.m.; Fri. and Sat. at 8:30 and 11 p.m. *253 W. 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. 9 P.M. and 11 P.M., Sat. 9 P.M., 10:45 P.M., and 12:30 A.M., and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 9/22: Most Brothers; John Rizzo; Ben Creed; Billy Jaye; Joe Mulligan; Nancy Redman. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron district. 9/20–9/21: Todd Barry; Dean Haglund; Rich Francese. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri.-Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St. (260-2323).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 9/19–9/21: Judy Gold; Joey Vega; Todd Barry; Gregg Fitzsimmons. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Performance

Riddle Me This

Singer Rosemary Clooney revisits the big-band grandeur of Nelson Riddle, joining his eighteen-piece orchestra in classic arrangements from the fifties, September 19 at Carnegie Hall.

Cabaret

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix-fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 10/12: pianist Peter Mintun. Tuesdays through Saturdays from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing on Friday and Saturday evenings from 8:30 to 12:30, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. $15; jacket and tie required. *2 E. 61st St. (940-8185).*

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. *156 Seventh Ave. (255-1955).*

F. illi Ponte—Pianist/singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

Michael's Pub—Woody Allen has tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11. $25 cover, plus a two-drink minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—It's a big season for songwriter Mary Rodgers (daughter of Richard, in case you were wondering). Not only is her musical "Once Upon a Mattress," the show that made Carol Burnett a star, being revived on Broadway; Faith Prince, Jason Workman and Mark Waldrop" are currently taking the bigger-picture view here with "3 of Hearts," a retrospective covering the whole of her career. Through 9/28. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. (A CD of recordings from the series was recently issued, and is well worth your notice.) This week, Marieann Meringolo sings the songs of Jule Styne and Rodgers and Hart, and various jazz standards. No cover, no minimum. *234 W. 44th St. (221-8444).*

Sullivan's—Broadway's newest fifties-retro snuggery is being kicked off with sounds appropriate to the pose. On Mondays and Tuesdays, Mark Thompson plays piano; on Wednesdays, he's joined by the other two members of the Mark Thompson Trio. Thurs.: The Danny Mixon Trio. Fri.: "Stuff," featuring Gordon Edwards and friends. And Fridays are given over to a revolving assortment of R&B talent. The whole scene is under the supervision of the Letterman *Late Show* musical director (and restaurant co-owner) Paul Shaffer; conveniently enough, he only has to run down a flight of stairs or two in the Ed Sullivan Theater to be in on it. No cover; there's a two-drink minimum on Fri. and Sat. *1697 Broadway, at 53rd St., in the Ed Sullivan Theater (541-1697).*

Windows on the World—At the recently opened (and somewhat immodestly named, frankly—but, hey, this is New *York*) Greatest Bar On Earth, pianists Xavier Davis and Greg McKenzie can be found on hand seven days a week; a small combo is added to the mix Thursday through Saturday. This week, Set' Em Up Joe plays jazz and pop. No music charge Sun–Wed.; Thurs.–Sat., $10 per person after 9. *1 World Trade Center, 107th floor (524-7000).*

in concert

***Lucia di Lammermoor*...Philharmonic Begins**

Classical Music

Tuesday, September 17

No Penny Opera—American Opera Projects presents standards by Mozart and Dvorák and selections from *Brigadoon. Herald Square, Broadway and 34th St. (922-9393), at 12:30; free.*

Merchant Ivory & Music—A tribute to the works of Richard Robbins hosted by Goldie Hawn, with performances by Barbara Hendricks, Nell Carter, Jeanne Moreau, Joanne Woodward, and Greta Scacchi. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 7; $50–$125.*

Wednesday, September 18

Mostly Rodgers and Hammerstein—A program of musical-theater favorites with pianist-composer Fred Hersch. *Merkin Concert Hall, 129 W. 67th St. (501-3340), at 8; $15.*

New York Philharmonic—Opening-night gala with violinist Anne-Sophie Mutter performing works by Tchaikovsky and Brahms; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $25–$95.*

Thursday, September 19

Bel Canto Trio—Perform works by Scarlatti, Handel, and Vaughan Williams. *Church of the Holy Innocents, 128 W. 37th St., at 12:30; free.*

Bargemusic—Pianist Anne-Marie McDermott, clarinetist Charles Neidich, violinist Carmit Zori, and cellist Fred Sherry perform works by Stravinsky, Mozart, and Brahms. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

New York Philharmonic—With pianist Vladimir Feltsman, performs the premiere of Katzer's *Soundhouse*, plus works by Mozart and Tchaikovsky; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$65.*

Friday, September 20

Tom T. Chiu, Violinist, and Tomas Baechli, Pianist—Perform works by Kahn, Schmid, and Mozart. *Church of St. Luke in the Fields, 487 Hudson St., at 8; donations accepted.*

New York Philharmonic—See 9/19.

Saturday, September 21

New York Philharmonic—See 9/19.

Zoom: Composers Close Up—Focusing on composer Eleanor Hovda, with host Scott Griffin and the Nancy Meehan Dance Company. *Merkin Concert Hall, 129 W. 67th St. (501-3340), at 9; $7.*

Sunday, September 22

Rhythm of the City—Concert celebrating Hispanic Heritage Month, in music. *Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672, ext. 206), at 3; free.*

Bargemusic—See 9/19, at 4.

Piano Trio—Violinist Laura Frautschi, cellist Iris Regev, and pianist Ilan Rechtman perform works by Mendelssohn and Debussy. *Hotel Wales, 1295 Madison Ave., at 92nd St. (876-6000), at 6 and 8; free.*

Monday, September 23

Maria Kitsopoulos, Cellist—Performs works by Schumann and Ilan Rechtman with Rechtman. *Mansfield Hotel, 12 W. 44th St. (944-6050), at 8; free.*

Opera

New York City Opera—Opens September 30 with Giordano's *Andrea Chénier*, starring Luciano Pavarotti, at 6:30. Smetana's *The Bartered Bride*, 10/1 at 8, 10/4 at 8; Verdi's *La Traviata*, 10/2 at 8, 10/5 at 8; Giordano's *Andrea Chénier*, 10/3 at 8; Giordano's *Fedora*, 10/5 at 1:30. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

New York City Opera—Puccini's *Madama Butterfly*, 9/17 at 8, 9/22 at 1:30; Strauss's *Der Rosenkavalier*, 9/19 at 8; first performance of Gilbert & Sullivan's *H.M.S. Pinafore*, 9/20 at 8; Verdi's *Falstaff*, 9/21 at 1:30; Puccini's *La Bohème*, 9/21 at 8. *New York State Theater, Lincoln Center (870-5570); $17–$78.*

Amato Opera—Donizetti's *Lucia di Lammermoor* starts off Amato's forty-ninth season, which also includes Gomes's *Fosca* in October, and Puccini's *La Bohème* in November. 9/21 at 7:30, 9/22 at 2:30. *Amato Opera Theatre, 319 Bowery (228-8200); $20.*

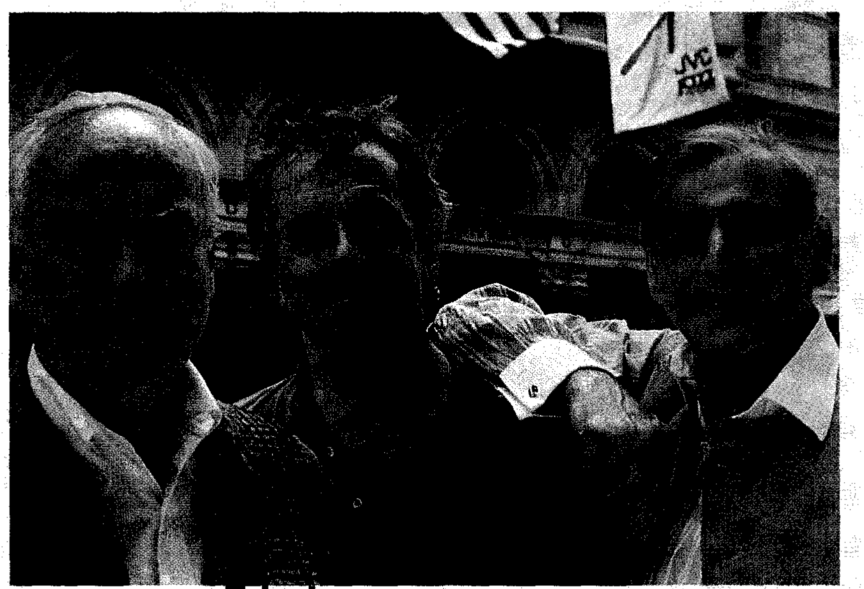
Dance

Idrani—Dance and music from India, including Rasana Devi in Kathak, Maya Kulkarni in Bharata Natyam, and Ramli Ibrahim in Orissi. 9/21 at 8. *Sylvia and Danny Kaye Playhouse, E. 68th St. bet. Park and Lexington Aves. (772-4448); $20.*

Rambert Dance Company—Opening the Joyce Theater's fall season, this 70-year-old British group performs works choreographed by Christopher Bruce, Jiri Kylian, and Ohad Naharin, set to music by the Rolling Stones, Bach, and Bob Dylan. Through 9/29. 9/17–9/21 at 8, 9/21 and 9/22 at 2, 9/22 at 7:30. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."



Talent

Movie Music

James Ivory and Ismail Merchant, purveyors of such highbrowiana as 'Howard's End' and 'A Room With a View,' pay tribute to the music of longtime collaborator Richard Robbins (flanked above) with a Carnegie Hall concert on September 17. Hosted by Goldie Hawn, the evening features performances by soprano Barbara Hendricks and Nell Carter, an appearance by Sharon Stone, plus readings by Vanessa Redgrave, Jeanne Moreau, and Joanne Woodward. Proceeds will benefit AMFAR.

the mix

Farrar's 50th...Scott's Centennial

John Leonard's TV Notes

Turning Point (9/19; 10 to 11 P.M.; ABC) features an hourlong Forrest Sawyer report on last May's ill-fated Everest expedition by tourists and glory hounds to disaster in death, with stunning footage, painful interviews, and a number of disturbing questions about what $65,000 can buy you besides an overnight at Kathmandu and some luckless Sherpas.

F/X: The Series (9/20; 8 to 9 P.M.; Channel 9) is a good idea—spinning the two movies about film-industry special-effects technicians helping cops off into a weekly series—so far in search of better writers. While Kevin Dobson as the tough cop and Cameron Daddo as the hunky wizard are younger and prettier than Brian Dennehy and Bryan Brown, they sound like idiots when they aren't engineering a fake blast to convince the right-wing militiamen-terrorists that his bomb has already gone off. But the smoke-and-mirrors stuff is deeply satisfying.

Two Mothers for Zachary (9/22; 9 to 11 P.M.; ABC) is ripped right out of the Virginia court-case headlines, with Valerie Bertinelli as the mother unfit for even joint custody of her young son because not only does she smoke and drink and wear cowboy boots, but she's also living in sin with another woman, Colleen Flynn; and, gasp, a red-haired Vanessa Redgrave as Valerie's homophobic mother. Just because this TV movie's heart is in the right place—and, I suppose, its politics in the left place—doesn't make it any much better than obvious, and doesn't explain why Redgrave would waste her talent and energy.

Radio Highlights

Symphony Hall—9/17: Beethoven's Romance for Violin and Orchestra No. 1 in G, Opus 40 and Rachmaninoff's Symphony No. 3 in a, Opus 44. 9/18: Mendelssohn's *The Hebrides* Overture, Opus 26, and Symphony No. 3 in a, Opus 56. 9/19: Lalo's *Le Roi d'Ys*: Overture and Saint-Saens's Symphony No. 3 in c, Opus 78, *Organ*. 9/20: Brahms's Academic Festival Overture, Opus 80 and Dvorák's Symphony No. 8 in G, Opus 88. 9/23: Beethoven's *Consecration of the House* Overture, Opus 124, and Brahms' Symphony No. 2 in D, Opus 73. 9/24: Bach's *Brandenburg* Concerto No. 2 in F, BMV 1047, and Borodin's Symphony No. 1 in E flat. 9/25: Bach's Keyboard Concerto in d, BMV 1052, and Shostakovich's Symphony No. 9 in E flat, Opus 70. Weeknights at 8. WQXR, 96.3 FM.

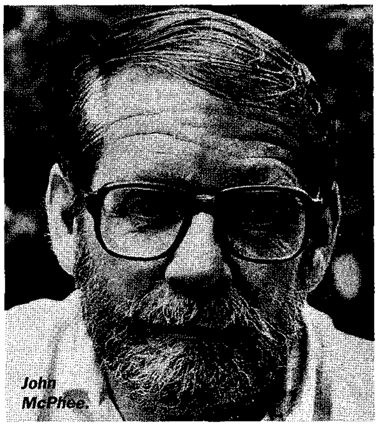
Breakfast at Random House—9/22 at 12:30 P.M.: "Raymond Chandler." Investigated by Mickey Spillane, Lynda La Plante, John Miller, Sarah Lovett, Michael Hershman and Paul Morrissey. WNYC, 820 AM.

Classic Radio—9/21 at 10 P.M.: "Quiet Please": *There Are Shadows Here. The Adventures of Harry Lime*: Show No. 37, starring Orson Welles. WNYC, 820 AM.

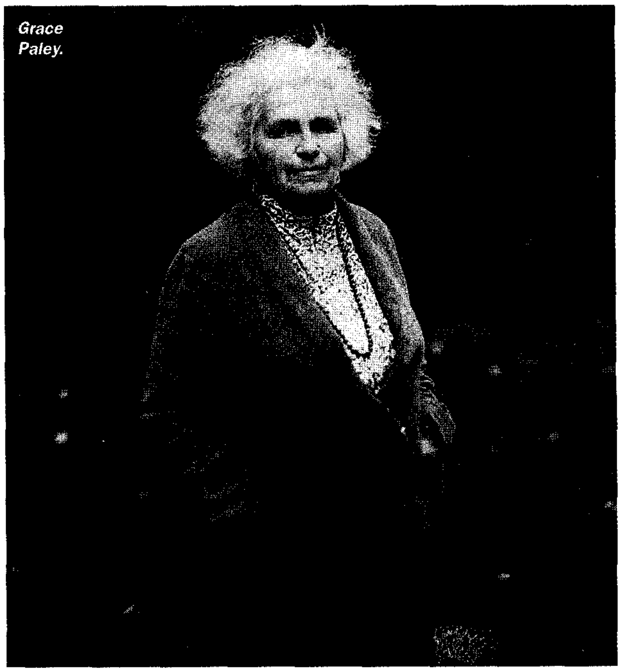
Sunday Night Opera House—9/22 at 8: Catalani's *La Wally*. With Eva Marton, Francesco Ellero d'Artegna, Alan Titus, Birgit Calm, and the Munich Radio Chorus. Pinchas Steinberg conducts. WQXR, 96.3 FM.

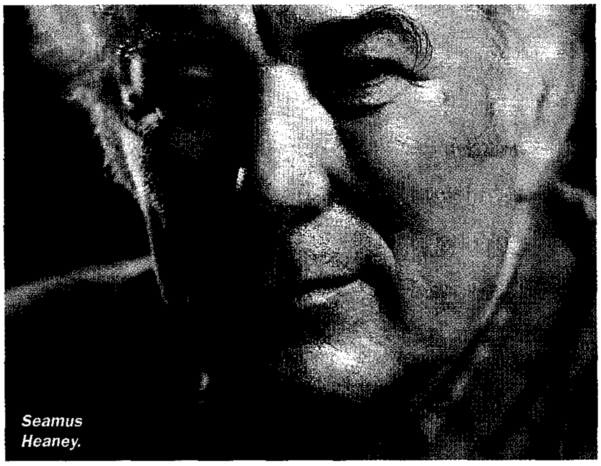
Fitzgerald's 100th Birthday Celebration—9/28 at 6 PM: Join Jane Smiley, Donald Hall, Tobias Wolff, Scott Donaldson, Bobbie Ann Mason, Michael Dorris to celebrate the occasion of his birthday. A special *Prairie Home Companion* broadcast with host Garrison Keillor. WNYC, 820 AM.

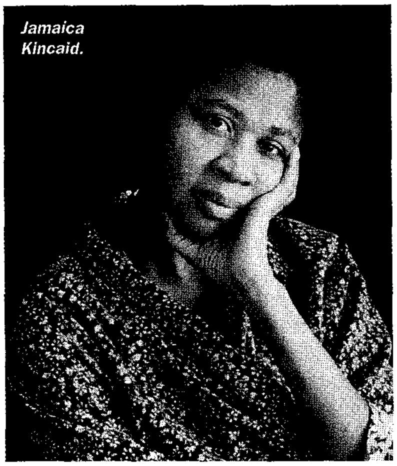
New York and Company—9/17: Jimmy Breslin with the story behind the book *I Want to Thank My Brain for Remembering Me*; Joan Didion talks about her new novel, *The Last Thing He Wanted*. 9/18: Etymologist Richard Lederer untangles the English language; Cara De Silva on editing *In Memory's Kitchen*; Horacio Verbitsky on *The Flight*. 9/19: Robert Dallek on the making and unmaking of American presidents in *Hail to the Chief*; Joshua Rubenstein talks about the life and times of Ilya Ehrenburg in *Tangled Loyalties*; a panel examines the growing markets for books-on-tape; Carole Kismaric and Marvin Heiferman discuss learning and living the American Dream in


John McPhee.

Happening **Through 50 years and several incarnations (Farrar, Straus and Co.; Farrar, Straus and Young; Farrar, Straus and Cudahy; and briefly back to Farrar, Straus), Farrar, Straus and Giroux has been a boon to quality lit. This week, the publisher marks its anniversary with a pair of all-star readings, an exhibition, and a benefit auction. (See listings.)**


Grace Paley.


Seamus Heaney.


Jamaica Kincaid.

Photographs: clockwise from top left, Nancy Crampton; Gentl & Hyers/Arts Council, Inc; Mariana Cook; Giovanni Giovannetti.

Growing Up With Dick and Jane. 9/20: James Ivory on directing *Surviving Picasso;* Lynda Obst on *Hello, He Lied* and other truths from the Hollywood trenches. Every day from noon to 2 P.M. on WNYC, 820 AM. Leonard Lopate hosts.

The Written Word

Jim Paul—9/17 at 7:30: Reads from *Medieval in L.A.* Barnes & Noble Astor Place, 4 Astor Place. (420-1322); free.

Readings at Rizzoli—9/17: Michele Zackheim will read from her novel *Violette's Embrace.* All readings at 6:30. Rizzoli Bookstore, SoHo, 454 Broadway, bet. Prince and Houston Sts. (674-1616); free.

Earl Ofari Hutchinson—9/17 at 7:30: Reads from *The Assassination of the Black Male Image.* Barnes & Noble Astor Place, 4 Astor Place. (420-1322); free.

David Denby—9/17 at 7:30: Reads from *Great Books.* Barnes & Noble/West, 2289 Broadway, at 82nd St. (595-6859); free.

Le Anne Schreiber—9/17 at 7: Reads from *Light Years.* Shakespeare & Co., 939 Lexington Ave., bet. 68th and 69th Sts. (570-0201); free.

Random House Literary Breakfast—9/17 at 8:30 A.M.: "The Literature of Politics: Campaigns and Reportage." With James Carville, Richard Ben Cramer, Sally Quinn, and Eleanor Clift. mad.61, 10 E. 61st St. (940-7480); $35.

Readings at A Different Light—9/18 at 7: Kitty Tsui reads from her new collection of stories, *Breathless: Erotica.* 9/19: Lev Raphael reads from his two new books *Journeys & Arrivals: On Being Gay and Jewish* and *Let's Get Criminal.* 9/23: Octogenarian Harry Hay reads from his new book *Radically Gay: Gay Liberation in the Words of its Founder.* 9/25: Patrick Moore reads from his new novel *Iowa.* A Different Light, 151 W. 19th St. (989-4850); free.

Colin Harrison—9/18 at 7:30: Reading from *Manhattan Nocturn.* Barnes & Noble/Union Square, 33 E. 17th St. (253-0818); free.

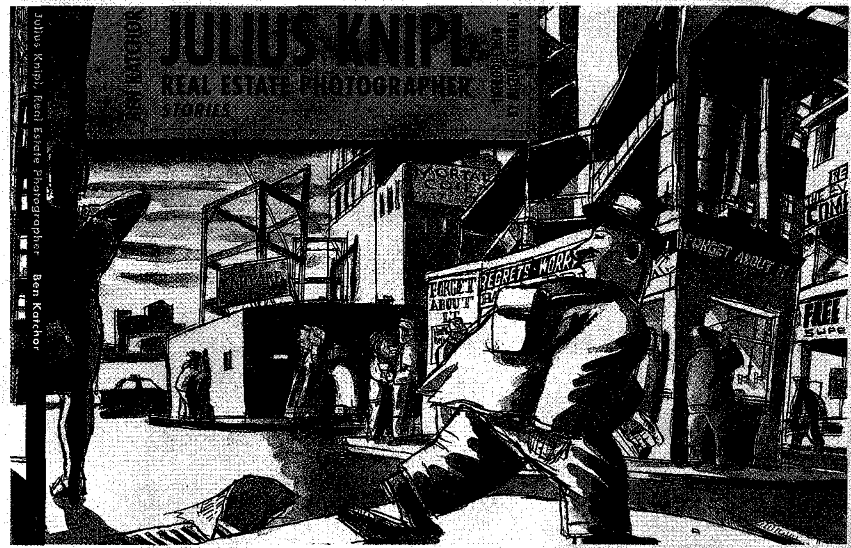
Joel Rose and Joanna Rakoff—9/18 at 8: Rose reads from *Kill Kill Faster Faster* and Rakoff reads her recent poetry. alt.coffee, 139 Ave. A, bet. St. Marks Place and 9th St. (213-3886); free.

Poetry and Prose—9/18 and 9/19 at 6: Featuring among others John Ashbery, Seamus Heaney, Robert Pinsky, Carlos Fuentes, Jamaica Kincaid, Madeleine L'Engle, John McPhee, Edna O'Brien, Grace Paley, Susan Sontag, Calvin Trillin, Scott Turow, Mario Vargas Llosa and Tom Wolfe. The Town Hall, 123 W. 43rd St. (840-2824); $10-$40.

Joyce Carol Oates—9/19 at 7:30: Reading from *We Were the Mulvaneys.* Barnes & Noble/Union Square, 33 E. 17th St. (253-0818); free.

New Queer Fiction—9/22 at 7: With J.M. Beazer, Ron Caldwell, Tim Driscoll and David Pratt. Cornelia Street Cafe, 29 Cornelia St. (989-9318); $5.

In Print
Stranger Than Fiction



It's hard to tell who's the cult hero—Ben Katchor or the passive protagonist of his graphic saga (a.k.a. comic strip for grown-ups), *Julius Knipl, Real Estate Photographer.* The strip, which began in 1988 in the New York *Press* then moved to *The Village Voice,* is currently serialized in the *Forward* as well as alternative papers cross-country, and in a lighted box at Papaya King (179 East 86th Street). A slew of old favorites and a new, extended episode on the Evening Combinator—a grungy tabloid dedicated to chronicling the city's dream life—is about to be issued in book form by Little, Brown. Katchor, a taciturn, thoughtful guy in his mid-forties, is fascinated by the ephemera left in the wake of persistent if pathetic human endeavor, specifically business enterprises doomed to failure from the start. Knipl, born middle-aged, with a make-do life void of human intimacy, wanders through the city's tired streets, ostensibly plying his trade, observing and ruminating on Katchor's quasi-anthropological finds, addressing them with his creator's wry turns of phrase.

People either get *Knipl* or shrug it off as obscure. The ones who care do so obsessively, assigning fellow devotees to clip and photocopy episodes they have missed while abroad, say, or otherwise out of *Knipl* range. Katchor's fans crave the fix that transports them from the particular to the surreal, via text that might have been composed collaboratively by a raunchy adolescent male, Sigmund Freud, and Marcel Proust and drawing that matches confidently crude lines with spectacular shifts in perspective.

TOBI TOBIAS

Lectures and Panels

Magdalena Abakanowicz—9/17 at 6: This Eastern European sculptor discusses her recent work. In all of Abakanowicz's work the tension between uniformity and difference, between the group and the individual is powerfully expressed in sculptural terms. The Great Hall, The Cooper Union, Cooper Square (Third Ave. bet. 6th and 7th Sts.). Call Public Art Fund at 980-4575 for more information. $10, $5 (members and students).

The Law According to O.J.: How the Simpson Trial Changed the Legal System—9/18 at 7:30: Guests talk about the long-term effects the trial's aftermath is having on the U.S. legal system and the people it governs. Panelists include: Linda A. Fairstein, Randall Kennedy, Barry C. Scheck, Jeffrey Toobin, and Kimba M. Wood. Fred Graham moderates. 92nd St.Y, 92nd St. and Lexington Ave. (996-1100); $18.

Mark Epstein—9/18 at 7: Will discuss his latest book, *Thoughts Without a Thinker,* and psychotherapy from a Buddhist perspective. Epstein proposes that the contemplative traditions of the East can be extremely beneficial to patients, not just in helping them recognize their problems but by giving them the strength to heal. Sufi Books, 227 W. Broadway (334-5212); free.

Campaign '96 and America's Role in the Global Economy—9/18 at 5:30: Deputy Treasury Secretary Lawrence H. Summers presents an address on this topic as part of the yearlong New School program "Campaign '96: Conversation, Challenge, Choice." Albert List Graduate Center of the New School, 65 Fifth Ave. (229-5190); free.

Jonathan D. Spence and Annping Chin—9/24 at 6:30: A photo-illustrated commentary of *The Chinese Century: A Photographic History of the Last Hundred Years.* Asia Society, 725 Park Ave., at 70th St. (517-8181 ext. 145); $10.

Exhibitions

Hooked on Type—Through 9/21: An exhibition featuring the work of graphic-design students from the School of Visual Arts, who were asked to explore various materials and forms in which to contextualize typography. Materials include wood, plastics, and metals. An opening reception will be held on Monday, September 9, from 5 to 7 P.M. School of Visual Arts Gallery, 209 W. 23rd St. (592-2010); free.

Events

Armory Antiques Show—9/18 through 9/22: This first show at the Armory opens with over 100 prominent international dealers with antiques ranging from Egyptian, Greek, Roman, Chinese, and pre-Columbian to seventeenth-, eighteenth-, and nineteenth-century American, English, French, Oriental, and Continental furniture, accessories, and decorative arts. Seventh Regiment Armory, Park Avenue at 67th St. Wednesday 4-9 P.M., Thursday through Saturday noon to 9 P.M., and Sunday noon to 6 P.M.. (472-1180); $10.

Vintage Fashion and Antique Textile Show—9/20 through 9/22: A collection of forties boudoir pillows, Pucci dresses from the sixties and seventies, a Battenberg-lace wedding gown, vintage couture outfits, and even a ladies' French yachting costume from the 1880s. Friday, from 12 P.M. to 6 P.M., Saturday, from noon to 6 P.M., and Sunday till 5 P.M. Vintage Fashion and Antique Textile Show at Metropolitan Antiques, 110 W. 19th St. $15 for Friday preview, $5 the other two days.

Solutions to last week's puzzles

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Tribute
Great Scott

Everything the burghers and boosters of St. Paul held dear, F. Scott Fitzgerald held in contempt. But Minnesota had its revenge, more or less disowning its native son. Garrison Keillor—with assistance from Tobias Wolff, Jane Smiley, Donald Hall, Joseph Heller and Fitzgerald's granddaughter Eleanor Lanahan—attempts to restore the novelist's hometown honor by celebrating his life and work to commemorate Fitzgerald's 100th birthday with a live broadcast of "A Prairie Home Companion." (See listings.)

Charity Gala and Auction—9/25 at 6: Sotheby's David Redden and author Calvin Trillin will help to auction off the "Fifty Fish" as part of Farrar, Straus and Giroux's 50th-anniversary celebration. Proceeds will be shared by two New York nonprofit organizations dedicated to encouraging the literary, performing, and fine arts. American Institute of Graphic Arts, 164 Fifth Ave. (206-5324); $30.

Time for Tea—9/26 from 3 to 5: As part of the opening festivities of Brodean's new store, Spode and Royal Worcester will host an "Afternoon Tea Tasting" including teas and sweets from England. Tickets for the tasting are complimentary but limited. For further information and ticketing call 877-4000. The Brodean Store, 338 Columbus Ave., at 76th St.

Online

X-Man—SonicNet music presents Scott Lobdell, co-creator of the internationally known X-Men comic book series. On Prodigy in the SonicNet Music area: 9/16 at 7:30 P.M.

Mario Cuomo—The former governor of New York joins us to discuss politics and the '96 campaign. On America Online: 9/16 at 8 P.M.

Jon Stewart—From out of nowhere he became host of his own critically acclaimed late-night talk show, *The Jon Stewart Show*. Then, like so many late-night talk shows, it was canceled. But wait—he's back with a new HBO comedy special. Modeling his career on Dennis Miller's? Chat with the garrulous Stewart on Prodigy: 9/16 at 9 P.M.

Lea Delaria—Join the PlanetOut universe for a live chat with comedian, singer, and actor Lea Delaria, the first openly gay comic to appear on national television. She's also featured in the upcoming film *The First Wives Club*. On America Online: 9/16 at 11 P.M.

"These Happy Days"—Join the stars of *Happy Days*, including Marion Ross, Tom Bosley, Erin Moran, and Pat Morita from the Nick at Nite party that celebrates the premiere of *Happy Days*. On America Online: 9/17 at 8 P.M.

Joycelyn Elders—The controversial former U.S. Surgeon General will talk about her upcoming book on masturbation: the history, the myths, and tips for talking to kids. On America Online: 9/17 at 9 P.M.

Deborah (a.k.a. Debbie) Gibson—At age 16, Long Island's Gibson launched her music career with a series of chart-topping albums. Ten years later, she has sold more than 10 million albums worldwide and left Tiffany in her dust. Now Gibson takes on the role of a lifetime as Fanny Brice in the upcoming pre-Broadway national tour of *Funny Girl*.The 30-city tour starts on October 1 in Pittsburgh. On Prodigy: 9/17 at 9 P.M.

Creator of *Star Trek: Voyager*—Jeri Taylor, creator and executive producer of *Star Trek: Voyager*, discusses the show and her new novel, *MOSAIC*, on CompuServe: 9/17 at 10 P.M.

Joan Rivers—Comedienne, actress, and Emmy Award–winning talk-show host Joan Rivers is the featured guest for this week's "Comic Geniuses" chat. If you haven't caught Joan lately in Las Vegas, tune in on Prodigy in the WiseAcres Jokes area: 9/17 at 11 P.M.

Better Study Habits—Dr. Tom Sherman claims that he can help you learn more, learn faster, remember better, and get better grades with the right study skills. Check out the Study Web home page, *http://www.kidzone.com/ecc/ecchome.htm*, and chat with Dr. Tom on Prodigy in the Teens area: 9/18 at 7 P.M.

Carla Sinclair—Tune in for a conference with the author of *Net Chicks: A Smart Girl's Guide to the Cyberworld* and editor of *BOING BOING* magazine.On Echo: 9/18 at 9 P.M. The chats are open to anyone with Internet access. To participate, dial 212-292-0910 with your modem or telnet to echonyc.com and log in as "echolive."

Harry Browne for President—The libertarian candidate for president and Jo Jorgensen, his vice-presidential running mate, speak to voters. On America Online:9/18 at 9 P.M.

Jonathan Silverman—Chat with *The Single Guy* about his hit television series or that string of a dozen or so box-office stinkers he was cast in. On Prodigy: 9/18 at 10 P.M.

Ken Burns—Documentary filmmaker Ken Burns, creator of *The Civil War* and *Baseball*, talks about his new PBS film, *The West*, a realistic view of America's favorite mythology, on both CompuServe and Pathfinder (*http://pathfinder.com/people/interactive/chat.html*): 9/19 at 9 P.M.

Directors Michael Corrente and Ed Burns—Young film directors Corrente and Burns will appear together under the auspices of *George* magazine. They'll be talking about how Clinton and Dole have been using the film industry for political fodder and how their new movies fit in. They'll also touch on their recent films. On America Online: 9/19 at 9 P.M.

Bill Plante—The CBS White House correspondent is traveling with the Clinton campaign. He will discuss the state of the race to date. On America Online: 9/23 at 9 P.M.

Ismail Merchant—Producer Ismail Merchant talks about his collaboration with director James Ivory and his own upcoming directorial release, *The Proprietor*. On CompuServe in the Conference Center: 9/23 at 9 P.M.

Jennifer Aniston—Super negotiator and star of NBC's really relevant *Friends* chats about her hairdo on America Online: 9/23 at 10 P.M.

Conferences last about one hour. Send suggestions to runnette@dti.net

Photograph by Corbis-Bettmann

Kids

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Mythic . . . Car Talk . . . Puppet Stage

Children's Events

Mythic Proportions—As summer slips into fall, a performance—with human actors and larger-than-life Greek gods—of *Persephone,* the myth that explains how the seasons came about as a result of a kind of shared-custody arrangement between Persephone's mother (the goddess of crops and plants) and husband (the god of the underworld). Ralph Lee's Mettawee River Theatre Company performs the coming-of-age drama at the **New York Botanical Garden,** in the Bronx, 9/20 at 7:30. 200th St. and Southern Blvd., the Bronx (718-817-8700). Tickets are $3, $1 for seniors, students, and children. ●

Science Fair—Eight thousand square feet of "body-on" exhibits reveal the inner workings of the automobile at **Liberty Science Center**'s "Square Wheels: Driving Science Home," opening Sept. 28 (see photo). An Imax film shown hourly—for an additional ticket price—takes visitors behind the scenes to see special-effects techniques used in the making of *Star Wars, Jumanji, Kazaam!,* and *Independence Day.* If that isn't scary enough, look at dozens of poisonous snakes in an exhibit called "FANGS!," including a 25-foot slither-through model of a snake's innards. LSC is open Tues. through Sun. from 9:30 to 5:30. Exit 14B off the New Jersey Turnpike. Or take the PATH train to Grove St. station, where a free shuttle bus picks up passengers every half-hour. A ferry service run by New York Waterway runs from the foot of the World Financial Center to Colgate Center in Jersey City, where the same shuttle bus picks up passengers for the museum. For further information on the ferry service, call 1-800-533-3779. For museum and other transportation information, call 201-200-1000. Admission is $9.50, $8.50 for students, and $6.50 for children.

Jumping Jacks (and Jills)—Bring along a jump rope to get in the spirit as Diane Wolkstein, accompanied by Shirley Keller on guitar, recounts Eleanor Farjeon's "Elsie Piddock Skips." 9/21 at 11, rain or shine. The **Hans Christian Andersen** statue in Central Park, near 72nd St. and Fifth Ave. ●●

Water Works—The annual **Yonkers Hudson Riverfest** offers plenty of memorable family fare: river cruises, a petting zoo, children's theater, and a firework finale. For directions by car, train, or bus to the Yonkers waterfront, call 914-377-3378. ●

Rooting Around—Among the family tree of heavy hitters at Long Island University's **Tilles FolkFest '96** are Oscar Brand and his son Jordan, and Jean Ritchie and her sons the Slomovits Brothers. 9/28, from 2 to 4. Call 516-299-3100 for information on other daytime and evening concerts. Tilles Center for the Performing Arts, C. W. Post Campus of Long Island University, on Route 25. (For directions and information, call 516-299-3100); $15 for adults, $7.50 for children. ●

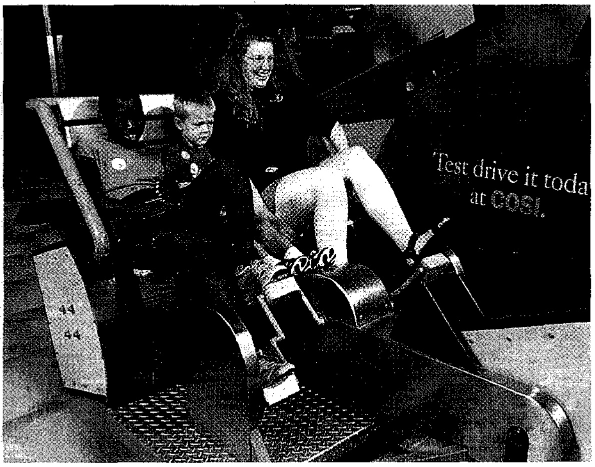
Horse Sense—Zingaro, France's exotic equestrian theater—which draws inspiration from nomadic Indian cultures of 1,500 years ago—performs *Chimère* under a bigtop at Battery Park City. The performance marks the beginning of the **Brooklyn Academy of Music**'s Next Wave Festival. The Musicians of Rajasthan, an ensemble of Indian musicians and storytellers, join the equestrian troupe and 26 horses. Performances are at 8 P.M. on the following dates: 9/17–9/19, 9/21–9/24, 9/26–9/28, 9/30, 10/2, 10/4–10/5, 10/7–10/9, 10/11–10/13, 10/15 and 10/16, 10/18–10/20, 10/22 and 10/23, 10/25–10/27. For information, call 718-636-4100; for tickets, call 307-4100. Ticket prices prior to 10/15 are $60, for subsequent dates $75.

Jerusalem, Manhattan—Families can visit Jerusalem (by pretend plane), search for archeological treasure, and create their own shabbat dinner with play challah, dishes, and tablecloth. Bubbe Raizel, a soft-sculpture doll, tells about immigrating to America; artifacts, games, and adding a square to a quilt help families share and enjoy their Jewish cultural heritage. The exhibit, "My Jewish Discovery Place," designed for children ages 3 to 8, is open to 10/4 (closed 9/23 for Yom Kippur). **92nd St. Y,** 1395 Lexington Ave. (996-1100). Admission is $3 per person.

Puppet Festival—**The International Festival of Puppet Theater,** organized by the Henson Foundation, is mostly an adult affair, but the following performances for family audiences promise storytelling with heady doses of whimsy and visual splendor. *Sunjata,* a sweeping ancient African legend about a crippled prince who becomes the greatest king on earth, is told with dancers, onstage drummers, and shadow puppets by Ki-Yi Mbock Theatre at the New Victory Theater; performances, suitable for children 7 and up, are 9/20, 9/21 at 7, 9/21 at 2, and 9/22 at 1. A wickedly funny adaptation of the Frankenstein tale—performed with generous dollops of green slime—is at the Public Theater: Shows of *Frank Einstein,* suitable for children 7 and up, are 9/19 and 9/20 at 7, 9/20 at 10, 9/21 at 2 and 10, 9/22 at 1 and 4. Bernd Ogrodnik's *Puppets, Music and the Unexpected,* a series of blended short stories for children ages 4 and up, is at the Public Theater 9/21 at 11 and 1, 9/22 at noon and 2. Australia's Evolve Productions brings *A Rare Performance,* a witty puppet cabaret incorporating all manner of puppet life forms—for children 4 and up—to the Public Theater 9/21 and 9/22 at 1 and 3. The entire cast emerges from within an overcoat in Theater Laku Paka of Germany's *Rapunzel and other Stories,* suitable for kids ages 4 and up; 9/21 at 11 and 2, 9/15 at noon, and 9/22 at noon. Even the trees talk in Pumpernickel Puppets' *Frog Prince,* at the Public Theater. Performances, suitable for kids ages 4 and up, are 9/14 at 11 and 1 and 9/15 at 2. Ticket prices range from $10 to $25. For schedule information and tickets, call Telecharge, 563-5544. The **New Victory Theater** is located at 209 W. 42nd St.; the **Joseph Papp Public Theater** is at 425 Lafayette St.

Installation
Grease Monkeys

Ambivalent as adult New Yorkers may be about car travel to places like Jersey City, Square Wheels . . . Driving Science Home, opening September 28 at Liberty Science Center, should put to rest any youthful doubts about whether the internal-combustion engine is—in and of itself, right down to its fascinating innards—anything other than a fundamentally lovable device. The exhibit—in the engaging high-tech-playground-as-science-instructor genre of the moment—offers youngsters plenty of joyous opportunities to bounce, spin centrifugally, and hoist themselves on high. Those paying attention to such things will find out that the pogo-stick-like action of one ride mimics the air-pressure suspension system on the family mini-van; and powering a vehicle across the floor by pushing cylinders, in teams of three, demonstrates how (human) spark plugs work. The longest lines are sure to form at the pedal-yourself square-wheel car (below). Local families will be eager to test-drive this cheerfully anachronistic Fred Flintstone–type buggy, which will be needed to get a smooth ride on New York's highways and byways if the pot holes get *really* bad. (See "Children's Events" for further details—including ways to get to the museum other than by car.) BARBARA ENSOR



Photograph courtesy of the Liberty Science Center.

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Kids

Linda Hall
Books
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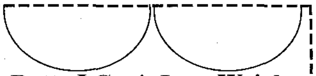

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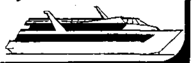

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Looking For A Lady From Japan—Successful medical doctor, 42, tall, brainy and caring, wants to pamper a kind, smart, educated woman who enjoys autumn leaves, winter vacations in the sun, good food and life's beauty. Photo/note, please. 2510 ✉

My Friends Helped Me Write This Ad!—Attractive Jewish Liberal (5'11", 34) seeks intelligent Ms. Right with a pretty smile, a career and a rebellious streak - to share the fun in life: books, movies, fine food, cocktails, rock 'n' roll, visits with friends on Nantucket, new adventures and more. No snobs or princesses, please. 2475 ✉

Appealing Gay Woman—Seeks same. I'm thoughtful, witty, successful, cultured, slender, very attractive and exceptionally bright. Also faithful, fit and 40. NY/Northern NJ. Photo/note. 2584 ✉ ☎

Panache Required—Attractive male, 6', 60, athletic, well-educated (JD/MBA), seeks slim Christian female, 35-50, blond or redhead, nonsmoker. Photo. 2495 ✉

Tender, Loving, Attentive—Jewish MD, 48, seeks adorable and adoring, successful young woman for a world of love, latkes, nightlife. Photo/photo/note. 2508 ✉

Gay Physician—50 years old, white, relationship-oriented - seeks same. 2532 ✉

Pretty, Blue-Eyed Jewish Female—33, down-to-earth, Ivy, passionate, artistic, athletic, cultured. Enjoys good times. Family-oriented. Looking for soul mate under 43. Note/photo. 2472 ✉ ☎

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Handsome Italian-American MD—32, 6'3", 205 lbs, athletic. Seeks younger, pretty, fun, intelligent woman for romance and more. Note/photo. 2582 ✉

Shapely, Smart, Sensational—Very attractive, slender, sweet Jewish female exec - looking to share life with a handsome, successful, good-natured Jewish man, 35-45, who is intrigued by an intelligent woman of substance, with good looks to match. 2494 ✉ ☎

Gem Quality—Dix Hills widower, Jewish, 5'11", healthy, handsome, 60ish, slim, unpretentious, humorous - likes classical music, movies, CNN. Seeks long-term relationship with cultured female non-smoker, 54-64. Note/recent photo. 2530 ✉

Pretty Blond PhD—Tall, slim, elegant, warm smile, seeks man of substance, 55-65. Note/photo. 2550 ✉

Sincere Nice Guy—Handsome, fit professional man of character, cultural, stable, 30s-looking 44, seeks 30s woman. 2578 ✉

Unique Woman Physician—Slim beauty with warmth, humor, spirit, optimism, Jewish, 46, seeks special man. 2462 ✉

Opposites Attract—Hispanic male, very attractive, "pretty boy" type, 30, college educated, stylish, seeks very maculine blue or white collar male for friendship or more. Closeted okay. 2583 ✉ ☎

Curvaceous, Petite Jewish Woman—40s, bright, educated, nature lover... wishes to meet a wonderful guy! Photo/note. 2420 ✉

New To Palm Beach—5'11", slim male, white hair, considered handsome, avid golfer. If over 39, intelligent, nonsmoking and in south Florida this winter - note/phone/photo, please. 2509 ✉

Single Jewish Male—41, business owner, no dependents, seeks kind, fun, romantic, full-figured Jewish female, 25-35, to fall in love with. 2493 ✉ ☎

Leaves Are Turning—Join me for an autumn stroll. Single Jewish male, 36, 6', seeking single Jewish female, non-religious, 28-34. If you enjoy music, movies and autumn leaves, send note/photo/phone. 2519 ✉

Research Scientist/Music Lover—Searching for romantic connection with NYC woman. I am a single white male, 40, 5'9", 175, nonreligious (Christian background). Brown hair, gray/green eyes, bearded, nonsmoker. I live in central NJ but I find my stimulation in NYC. I enjoy classical music, opera, ballet, theater, museums. I dislike most popular music and professional sports. My usual approach to life is nonconfrontational and fairly optimistic (getting harder in the Gingrich era, of course!). I am hoping to meet an attractive, relaxed, culturally aware but reasonably down-to-earth woman. 2480 ✉

Sincere Manhattan Strawberry Blond—Early 40s, enjoys quiet walks, nice dinners, movies, my bichon and Russian blue. Would like to share my West Side backyard with a sincere, honest guy over 40. 2566 ✉

Warmhearted, Sexy, Smart Brunette—32, 5'2", fun, attractive, down-to-earth, passionate, divorced Jewish female, seeks nice, honest, normal, handsome, funny, successful, commitment-minded, emotionally secure, gallant guy, 32-44, for romance, laughter and more. Note/photo. 2546 ✉

Great Guy—MD, Catholic, 37, handsome, adventurous, very affectionate, big-time cuddler/kisser. Photo please. 2547 ✉

Long-Legged, Lithe, Green-Eyed Blond—5'6", with heart and brains - would love to love a bright, Jewish professional man, 45-55, full of kisses, honesty, who makes me laugh and wants a lady for keeps. Note/photo. 2565 ✉

Handsome Italian Noble—32, entrepreneur, living Gramercy area NYC, looking for very beautiful white or Asian woman. Photo/phone. 2499 ✉ ☎

Writing Is Lonely Business—Black male, handsome, generous author, 53, seeks trim white female, 30-50, who is sensuous, and loves to read and talk and is open-minded. Photo and note. 2521 ✉

MD, Surgeon Specialist—37, 5'11", handsome, Jewish, private practice, dynamic, charismatic smile, warmest heart, tennis/golf/film enthusiast, seeks upbeat, thin, attractive, energetic, wonderful woman in 20s-early 30s, to simply share life. Bio/phone/photo. 2539 ✉

Attractive, Charming, Cultured—Professional Jewish woman, 49, seeks gentle man to share the joys of life: the arts, nature, quiet evenings and laughter. Warmth and wit guaranteed. 2537 ✉ ☎

Preferring NYC—38, tall, thin blond lady seeks unpretentious, kind man, marriage-minded, for beautiful, simple life together. Note/phone, please. 2562 ✉

Multidimensional—Creative, successful, funny, traveled, tall, slim, Ivy, 39, seeks really bright, quietly accomplished, warm, interesting, easygoing, thin, leggy brunette with great smile and depth, under 36, to write long story together. 2525 ✉

Handsome, Charming, Successful—And sophisticated 60s widower - tall, thin, intelligent, sensitive...even funny (and that's only the tip of the iceberg). Seeking a beautiful, slim, elegant lady - class act. Should be equally financially independent. Photo/phone/note. 2468 ✉

911 Roadster Seeks Soul Mate—Very pretty, athletic, Jewish, 41, seeks classy guy for serious relationship. Let's meet for a drive. My Porsche or yours? 2483 ✉

Petite, Slim—Divorced Jewish professional seeks man in his 50s. 2511 ✉ ☎

Easygoing, Attractive—Single white male professional, not into trends or politics, with a good sense of humor and physically fit - loves animals, sports, music and conversation. Looking for slim, single white female (28-35) with similar interests. Please send note/photo. 2551 ✉

Pretty Woman—54, honest, caring, intelligent, sense of humor, seeks caring, honest, positive, intelligent man for committed relationship. Photo. 2556 ✉

Beautiful, Slim, Sexy Female—34, 5'1", professional, Jewish, seeks sincere, Jewish, 34-40, handsome, NY/NJ, successful male to share laughs, skiing, travel, sports movies and more. Note and photo. 2491 ✉

Upper East Side—Professional woman, 52, warm, slender, seeks well-spoken man with sense of humor, to share simple and sophisticated pleasures. 2522 ✉

Cerebral Guy—Successful, good-looking, prepossessing, high achiever. Seeks classy, career-directed female, 30s-early 40s, 5'5" or under, with brains and beauty. You hold rational, secular, individualist values. 2552 ✉

Handsome, Successful Male—Honest, sincere, loyal - likes sports, travel, dining out. Looking for white Jewish female, 31-41. Note/photo. 2529 ✉

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European Blue Collar Male—50, gentle, romantic, 5'8", 165 lbs, seeks attractive, slim female friend, age 38-48. 2586 ✉

Make Me Laugh—And you'll win my heart. Pretty, friendly, down-to-earth professional female, 36, seeks 33-43, sincere, intelligent guy with great sense of humor. Note/photo/phone. 2489 ✉

Warm, Friendly, Generous Woman—Mid 40s, with a wide range of interests, looking for sincere man. Please send photo and note. 2481 ✉

Successful Doctor—Tall, dark, handsome, fit, 37, regular guy loves the outdoors. Seeks upbeat, bright, easygoing, romantic lady to 28/size 6, blue eyes a plus. Photo, phone, note a must. 2587 ✉

Asian Female—Tall, pretty, cultured, seeks same in male, 48-60. 2536 ✉ ☎

Luxury Living—With this classy, pretty blond who enjoys winters in FL, summers on LI, likes travel, golf, art, theater, museums, bridge, etc. For attractive man, 60ish, financially secure, with similar interests, who is looking for a best friend and more. Photo/note necessary. 2572 ✉

Only One Woman Need Answer—This ad - the right one! A special man who has the world to offer. He is kind, supportive and respectful. He is affluent, funny, serious, with many interests and great style. The right lady will be at least 5'6", good shape, educated, chic, 35-45, very attractive. Send note plus recent photo. 2520 ✉

Single, White, Attractive Female—Seeks single/divorced white man, 42-46, intelligent, pleasant, responsible. 2486 ✉

Marrakesh, Mozart, Monet—Inspire this warm, pretty, Jewish, creative arts lover, traveler, seeking cultured, handsome man, 47-59. Photo/note. 2569 ✉

Very Successful Businessman—Jewish, 44, searching for that special one... Seeks honest woman, 30-39, for travel, movies, museums, romantic settings - marriage-minded. Phone/photo. 2513 ✉

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Adventurous 36-Year-Old—Jewish entrepreneur, good-looking, who enjoys travel, wining and dining, dancing, beaches, spontaneous vacations - seeks female, 26-34, 5'5" and under, who is very attractive, bikini clad/shapely, sensual and affectionate, for long-term committed relationship. Photo a must. 2534 ✉ ☎

Successful, Romantic—Male, 54, outgoing, sincere, seeking attractive professional lady, 30s or 40s, nonsmoker, for lasting relationship. Photo/note. 2549 ✉ ☎

Handsome Professional Male—29, smart and funny, 5'11", Jewish - likes jogging, tennis and "Friends". Seeks attractive, easygoing, slim and sweet female. Note/photo. 2553 ✉

Serious Stuff—Beautiful, feminine, Fairfield County brunette with high standards, solid values and a heart-stopping smile. Wants to meet a 50-plus man of substance, who is educated, cultured and successful. A fearless, fabulous cook who loves to entertain friends. A wry and witty, intelligent mind. Sweet, soft and fun. Thin, active, healthy and vibrant, yet caring, kind and supportive. A real woman. Want to be spoiled for life? Nonsmokers only. Photo/note. 2517 ✉

Striking Brunette—Petite Catholic female, 38, MBA, fun-loving, stylish, romantic, honest, seeks single white male, Christian, 40s, professional, nonsmoking, fit, to share a committed relationship in NYC and CT. Enjoy travel, theater, exercise, languages. Note/phone. 2485 ✉ ☎

Pretty, Smart And Loving—Slim, 39, divorced (no children), Jewish female artist with creative business, seeks intellectually curious, professional, fit, (212) Jewish man for marriage and family. 2573 ✉

Lovely Woman—Physician, pianist, Jewish, slim, nonsmoker - seeks a warm-hearted NYC gentleman, 43-55. 2538 ✉

Happy, Intelligent Woman—Loves tennis/golf, athletic yet feminine, honest and kind. Seeks quality man over 50. 2502 ✉ ☎

Financially Secure—Low-key, Jewish, 62, seeks brainy Jersey/(914) lady, very fit/strong. Tall/works out a plus. 2574 ✉ ☎

Wealthy, Witty, Warm—Extremely cute, athletic Jewish male, 31, 5'9", seeks pretty, slim, fit lady to romance. Photo. 2568 ✉

One Good Man—Jewish college professor, 34, 6'1", seeks tall, intelligent, nonmaterialistic female, 18-32, for serious relationship. 2523 ✉

Right Person, Wrong Century?—Moi: outrageously intelligent with diverse talents (painting, music, languages), kindhearted to humans and animals alike; considered beautiful (5'8", 36, dark eyes and hair), with great presence and style, but more substance than the current ideal. Et tu: mensch-ish, intelligent, eclectic, creatively bent, open to commitment. (Tall, too?) 2474 ✉

Flowers In Her Hair—Pretty as well as intelligent, 5'2" white female, seeks "flyboy" or someone who enjoys an adrenaline rush at work - as well as life. Boyish looking, 35-45, nonsmoker, in (914), (203) or (201) area. Multifaceted interests, outdoor and indoor. Intensely awaiting your response. Relationships are the soul of life - become part of my soul! Note (with phone)/photo. 2524 ✉ ☎

French-Jewish Female—Very attractive, unencumbered, accomplished, 40s. My interests are skiing, tennis, golf, travel, fine dining and the arts. Seeks unencumbered, emotionally and financially secure gentleman, 45-58, with similar interests, for special relationship. Note/photo. 2473 ✉

Frankly Fabulous Female—Looks, brains, class, NY and Hamptons life style. Seeks home for her heart with qualified white male, 58-65. 2558 ✉ ☎

Hard To Find A Good Guy—In this town? Here I am! 36, 5'11", attractive, athletic, CPA/MBA, Jewish and down-to-earth. Seeks female with similar qualities, 25-35. Photo. 2554 ✉

Blond—European romantic, refined, great looks, personality, fit, fun, MS, desires husband, 37-50. 2467 ✉

Pretty, Green-Eyed Blond—Professional, 25, vivacious, great sense of humor, love travel - seeks like-minded, good-looking, single white male, 28-38, who knows what he wants out of life and is ready to experience it with me. Note/photo/phone. 2589 ✉

Make Someone Happy—Pretty, glamorous, well-educated, affectionate, romantic Jewish female executive, seeks very successful, educated, generous man, 40-50, who is ready for a lifetime of love, laughs, passionate kisses and happiness. Note/phone/photo. 2466 ✉

Retired Male CEO—Seeks mature lady friend of NYC and Florida. 2516 ✉

Are You Ready For Some Football?—Pretty, petite, successful, funny female seeks handsome, intelligent, successful Christian male (28-37) for "third down conversion". Recent photo/note. 2469 ✉

Down-To-Earth Queens Teacher—Youthful-looking, pleasant, Jewish, 52, 5'11", slim, never-married. Seeks a kind, caring woman to share friendship, fun and romance. Photo optional. 2476 ✉ ☎

Courtney Cox Twin—Very pretty, Jewish, 34-year-old, successful, cultured NYC exec, seeks Jewish soul mate, 32-45, who enjoys the beach, dining out, skiing, NYC/country living and sunsets. 2561 ✉ ☎

Dark-Eyed, Exotic, Creative Artist—Desires companion for sharing the pleasures of theater, museums, dinner, dancing and mutual pleasures and growth. Prefers a Jewish gentleman, 48-58, tall, trim and energetic. 2541 ✉

American Beauty Sought—Who is gentle, sincere, with loving heart, for love, romance. Photo. POB 3048, NYC 10008

A Call To Arms—Of this pretty, successful, self-employed, 51, 5'6", slim, fit, playful, romantic lady. Seeks (203)/(914) Jewish male, 48-58, trim, nonsmoking, financially and emotionally secure, strong yet gentle - for loving, lasting, passionate life together. Photo/phone. 2488 ✉ ☎

Up-Sizing!—Independent, sharp-witted, energetic, outdoorsy, successful, single, Jewish professional male (46, 5'10", 155), wishes to add active, fit, attractive, discerning, single Jewish female to his life, to develop mutual expansion plans. RSVP. 2555 ✉

Advertising Creator, Oriental Beauty—31, 5'7", shapely, artistic, witty, well-educated, financially and emotionally secure. Seeks nonsmoking Caucasian man, 30s, 5'9" plus, fit - similar qualities, marriage-minded. Photo/letter. 2487 ✉

Successful, Interesting—Professional man, attractive, creative, caring and youthful, with great grown kids. I am 6', 58, fit and Jewish. Looking for wonderful professional woman with sophistication, tall, to age 48. Photo/note. 2465 ✉

Englishman In NY—Age 45, 6'2", 195 lbs, self-employed - enjoys opera, theater, concerts, travel. Seeks female who is bright, fit, educated and accomplished. Photo helpful. 2505 ✉ ☎

Soulful Male—34, slim, 6'1", sensitive eyes, seeks kind, emotionally deep, intellectually stimulating female with easy laugh. Photo appreciated. 2580 ✉ ☎

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Handsome Black Professional—40, 5'11", physically fit, Ivy. Enjoys riding, foreign travel, theater, exercising, brunch and good conversation. Seeks beautiful professional. Photo please. 2482 ✉ ☎

Tall, Blond, Attractive—46-year-old widower, real estate professional with big dog and weekend home in East Hampton, seeks smart, caring, attractive, fit professional woman under 41, who enjoys the East End and the outdoors, for future and family. Nonsmoker. Note/photo. 2560 ✉

NYC Male, 54—Tall, attractive, bright and witty (isn't everybody?). Seeks low-key, down-to-earth female for friendship, companionship and dating. It's okay to be somewhat shy or insecure - honesty and sincerity are paramount. A pretty face is always welcome. Phone/note/photo appreciated. 2501 ✉ ☎

Very Successful, Fun-Loving—43-year-old, tall, very athletic, handsome, but most importantly, has a great sense of humor, kind heart and is ready for that special someone. The woman I'm looking for is 26-38, has to be absolutely gorgeous on the outside as well as the inside, and be emotionally, mentally and physically ready for a great, fun relationship. Some of our interests would be traveling, fine dining, or just cuddling at home watching a movie. Animal lover a plus (my dog had me say that). Letter/photo required. 2515 ✉ ☎

Rock My Boat—(And hopefully my world). 43, male, 6'1", athletic, very successful, (516) resident - loves boating, fine dining, first-class travel. Seeking single/divorced female, 25-38, who is somewhat wild, bright, sexy, with a distinctive look. Smoker okay. Photo. 2497 ✉

Pretty, Accomplished City Woman—Seeks distinguished male, 70 plus. 2567 ✉

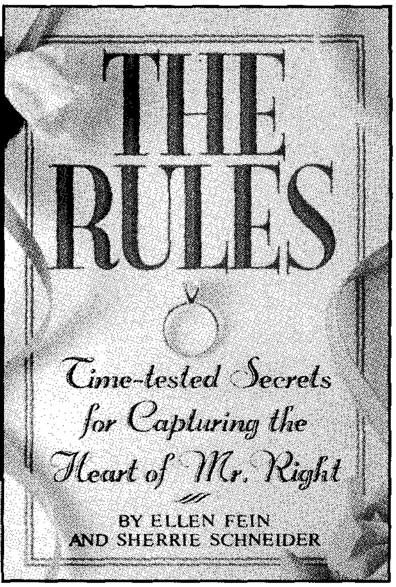
Did Julia Leave Lyle—When she saw my smile? No! But...I have a terrific smile and striking blue eyes; I'm very handsome and very fit. I'm white, 38, 6', 170 lbs, Ivy BA/MBA, thriving venture capitalist. I'm warm, genuine, honest and fun. I love tennis/biking, novels, writing, music/air guitar, romance/monogamy. Are you truly pretty, smart, witty and warm? Fellow personal ad novices, Midwest-bred and Asian-American encouraged. Grab a pen! 2564 ✉

In The Wilderness—Beethoven, Byrne; Swift, Stoppard; Brueghel, Bacon... Beautiful artist, architect, slim, blue-eyed, tall lady - missing 6'-plus, 40-something, cerebral traveling man with sense of humor. 2559 ✉ ☎

Ballet-Trained Financial Executive—Petite Jewish female, long dark hair, wide vocabulary, broad interests and a big heart, seeks kind, gentle man for all seasons. Note/photo, please. 2518 ✉

Vegas Anytime!—Private investor, Manhattanite man, 51, a bit shy, semi-retired, financially secure, romantic. Loves to laugh, into movies, theater, dining out and travel. Seeks beautiful, sincere, nonconventional, fun lady, 30-45, who enjoys adventure. For serious relationship leading to love and marriage. Photo/phone a must. 2527 ✉

Successful, Fun-Loving, Handsome—Works hard, plays hard, seeking very attractive, slim and fit female, early 40s, who is looking for great times. Photo a must. 2557 ✉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DC-Based Jewish Female—Striking, warm, bright, playful, funny. Seeks fit, successful, well-educated, kind Jewish male, 37-48, for arts, outdoors, love and future. POB 70804, Chevy Chase, MD 20813

Asian Beauty—35, very attractive, shapely, cultured, seeks handsome, well-educated, honest white male. Photo. 2571✉

Get Lost—In the piercing gray eyes of this seriously tantalizing woman, 36. She'll make you laugh 'til you cry, excite you, brainstorm with you, be your best tennis and blading partner... Did I mention charm you, be your better half, make your parents proud, make your friends envious? If you're a real mensch who deserves an irresistible woman in your life, it's your move. Photo/note, please. 2496 ✉

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MARY ANN MADDEN #862

NEW YORK MAGAZINE COMPETITION

Jeff Fahrenheit laughed. Sitting in the darkened cabin of his Gulfstream, he looked down at the lights of Los Angeles and thought, "Mine, you're mine. Plus 40 percent at the back end."

Above, lines from a Book About Hollywood. Competitors are invited to compose a few aromatic lines from a work of nonfiction or a *roman à clef* about the movie biz. (Not more than 40 words, thanks.)

Results of Competition 859, in which you were asked to weave a well-known name into a familiar title or aphorism.

Report: Good evening. And welcome to the Hyatt-Marriott Ballroom Dance Contest. Uh, we've done these before, these punned names, so duplications ran to old: Anne Kleine Nachtmusik. And new: Crimes and Miss Demi Moore. Herewith, further evidence of your antic gifts: Madonna done tol' me. Old soldiers . . . just Faye Dunaway. Bea Arthur You Can Be. Hugh Grant Take It With You (formerly U Thant Go Home Again). Alice Faye in love and war. It Ain't Necessaralee So. Tippecanoe Anne Tyler too. On a Claire Danes you can see forever. Helen Hayes no fury. Best Years of Burl Ives. Yul Brynner watch out. Gather Pete Rosebuds while ye may. Dunkin' Don Knotts. Don King Donuts. Alan King's horses Alan Alda king's men. Keanu Reeves my mind? Thanks again, and Wilbur Wright back after these messages.

First Prizes of two-year subscriptions to *New York* to:

Walkin' Anna Wintour Wonderland
Barry Bellinger, Washington, D.C.

Danny Devito, Full Speed Ahead
Lisa Giordano, Madison, Ala.

Supermodelkimalexisexpialidocious
Amy Laskin, Bronxville, N.Y.

Runner-up prizes of one-year subscriptions to *New York* to:

The Liddy Dole Lady from Pasadena
Tanner Foust, Boulder, Col.
also prize to: Bettina Conner, Washington, D.C.

Mary Tudor Mob
John Grady, Dallas, Tex.
sp. ment.: Deirdre Ledwitz, Port Washington, N.Y.

And Honorable Mention to:

If at first Hugh Downs succeed, try try again.
Beth Frame, Silver Spring, Md.

I heard it through the Ralph Fiennes.
George M. Cohen, Charlottesville, Va.

A Mary Hart maketh a cheerful countenance. (Proverbs 15:13)
Jonathan Paul, Garrett Park, Md.
Kathleen O'Hagan, Narvon, Pa.

To be, or not to be; that is Jack Weston.
Margaux McMillan, Orinda, Calif.

The straw that broke Glen Campbell's back.
Betsy P. Sheehan, Columbia, S.C.

Les MisterRogers
Alec Harvey, Birmingham, Ala.

Laura Dern a snake's belly.
Scott F. Warner, Pelham, N.Y.

A Funny Tim Hutton on the Way to the Forum
Carol Hanover, N.Y.C.

You Ray Liotta have a doctor look at that.
Adam Doyle, Blacksburg, Va.

In Rudy Vallee of death . . .
Dorothea Scher, N.Y.C.

We Meg Mundy the old-fashioned way—we earn it.
Alexa Geller, West Hartford, Conn.

Let Dick Haymes begin.
Laura Kelleher, Arlington, Va.;
S. Leader, Narbeth, Pa.

My Darling Kevin Kline
Gene Schinto, Shelburne, Vt.

Gabby Hayes Are Here Again
James M. Welkie, Philadelphia, Pa.

Amy Tan You Can Do, I Can Do Better
Elaine Stallworth, Willow Grove, Pa.

What George Abbott to see is a true story . . .
Bobby Brienza, Morganville, N.J.

Seventy-six Tom Jones led the big parade.
Holly Thomis, Cambridge, Mass.

RuPaul Without a Cause
Tom Convery, Westminster, S.C.

Isaac Newton toe of frog
Wool of bat, and tongue of dog.
Jack Westmoreland, Sterling, Va.

Helmut Schmidt doggie in the window?
Heidi Mastrogianni, Los Angeles, Calif.

Don Murray, Be Happy
Paula Doherty, Tiverton, R.I.

My heart leaps up Genevieve Bujold a rainbow in the sky . . .
Helene Haduch, Washington, D.C.

Yes, We Have Antonio Banderas
Pamela Oberon Davis, Brooklyn

Independennis Day
Judith Disla, N.Y.C.

Casey would waltz with the strawBarry Bonds and the band played on.
Rich Allen, Gaithersburg, Md.

Pale hands I loved, beside the Sally Marr.
Meghan Foley, Cranston, R.I.

Joan Crawford Me, Argentina
Jason Howard, N.Y.C.
similarly: Brian Schwartz, Allston, Mass.

A Wyatt Earp Shade of Pale
Penny Westmoreland, Sterling, Va.

Rome wasn't Bill Dana day.
Sarah Gay, Durham, N.C.

Live Fast, Cy Young
Kim Brigham, Lincoln, Mass.

Bud Abbott Bob?
Pamela Callahan, Concord, Mass.

Willkomen, bienvenue, Willa Kim
Robby Grady, Dallas, Tex.

When Hugh Carey 'Nuff to Send the Very Best
Carleton Carpenter, Warwick, N.Y.

Norman Jewison island unto himself.
Albert C. Harwit, M.D., Hartford, Conn.

Estelle Getty Thrill out of You.
Raymond Kauders, Montesano, Wash.

The Gang Dwight Gooden Shoot Straight
Gene Duffy, Lakeland, Fla.

I've looked at Claus von Bülow now,
From up and down, and still somehow . . .
I really don't know Claus at all.
Karen Bracey, Burke, Va.

The Magnificent Emma Samms
Anne Geller, West Hartford, Conn.

I got my guy, who could ask for Amy Tan more?
Leora Sies, N.Y.C.

Hickory Dickory Dock
The mouse ran up Dick Clark.
Bernard Hamel, Holyoke, Mass.

The problems of three little people don't amount to an L. L. Bean in this ugly world.
Coeli Carr, N.Y.C.

Olive Oyl the gin joints in the world, she walks into mine.
Earle E. Miller, Newburgh, N.Y.

If wishes were Horst Bucholz might ride.
Vincent Giordano, South Setauket, N.Y.

The Fess Parker waking up is Folger's in your cup.
Kendall Pettygrove, Charlottesville, Va.

Michael Rona Barrett Ashore, Hallelujah.
Karen Frigenti, Melville, N.Y.

Won't go to Harlem Uma Thurman and pearls.
Laura Canon, Brooklyn, N.Y.

Brenda Lee is the soul of wit.
A. L. Colby, Metuchen, N.J.

I'm puttin' on my top hat, Dustin Hoffman my white tie . . .
Larry Mitchell, Dahlonega, Ga.

Mike Eisner seen the glory of the coming of the Lord . . .
Richard Cheu, Fair Haven, N.J.
sp. ment.: Lois Briotta, West Palm Beach, Fla.

I Tol Avery Little Star
Brendan Mahady, Chevy Chase, Md.

Don't cry for me, Ike and Tina
Sue Levine, Lauderhill, Fla.

Godzilla's heaven, all's right with the world.
Barbara Babich, Orangeburg, N.J.

Danny Aiello Ribbon 'Round the Old Oak Tree
Jim Weis, Atlanta, Ga.

Cecil Beaton, boats against the current, borne back ceaselessly into the past.
John Geohagan, Scotch Plains, N.J.

Jules Munshin my name in Sheboygan.
Bill Finn, Augusta, Me.

"Leave your message at the beep, and I'll Scott Bakula as soon as possible."
Heidi Sanchez, Bethpage, N.Y.

Tom Waits for no man.
Dave Ferry, Leesburg, Va.

Romeo, Romeo, Walter Matthau Romeo?
Melissa Bernardi, N.Y.C.

Cy Vance of the Lambs
John Blumenthal, Rye, N.Y.

RuPaulStiltSkin
Scott W. Gebhardt, Houston, Tex.

Who's Bill Clinton in my chair?
Mark A. Stang, Chicago, Ill.

Not that we asked for it, but wow:

Oh, say Ken Hughes see by the dawn's
Shirley Knight
William Powell we hailed at the Twyla
Tharp gleaming?
Barbara Streisand bright stars thro' the
Perry Ellis fight
Jason Robards we watched were so Brandon Lee streaming.
And the rockets Rene Clair, Ellen
Burstyn in air
Babr Ruth thro' the night Fannie Flagg
was still there.
Oh, say does Bart Starr–spangled Ben
Hur yet wave
Edwin Land of the free, Ian Holm of the
brave.
Chris Doyle, Burke, Va.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 862, ***NEW YORK* MAGAZINE, 444 MADISON AVE., NEW YORK, NY 10022-6999.** It must be received by September 27. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the November 4 issue.

osteoarthritis? fibromyalgia? **rheumatoid arthritis?**

Lyme disease? **ankylosing spondylitis?** scleroderma? **gout?** systemic lupus erythematosus?

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osteoarthritis? fibromyalgia? **rheumatoid arthritis?**

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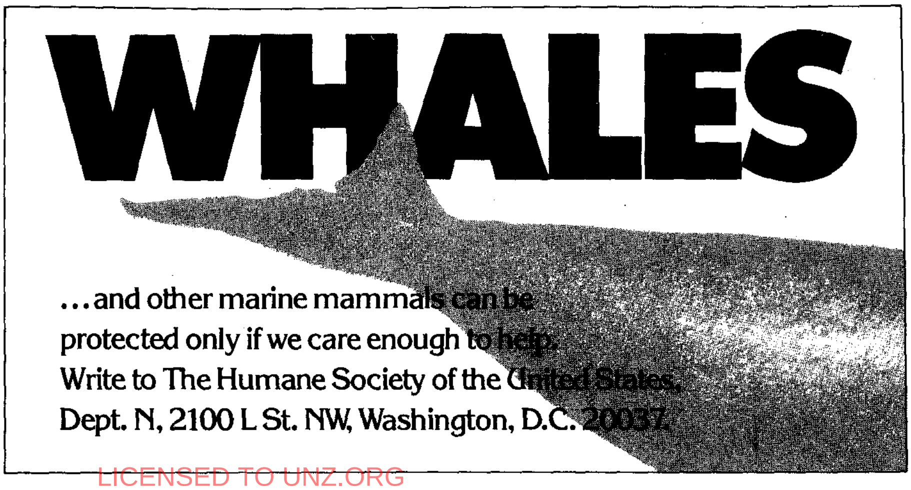


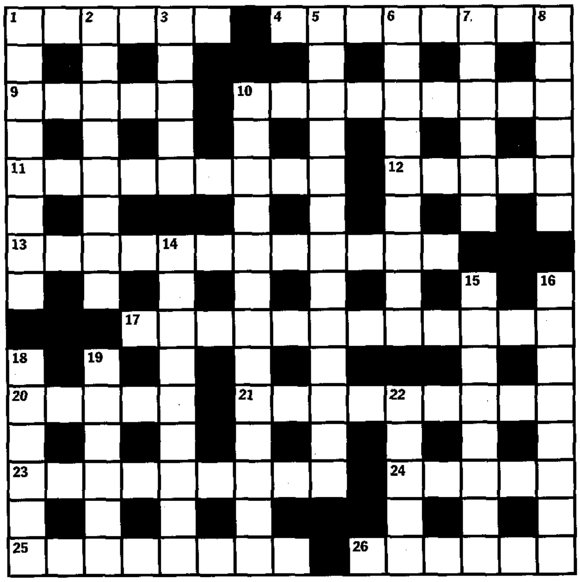
WHALES

...and other marine mammals can be protected only if we care enough to help.
Write to The Humane Society of the United States,
Dept. N, 2100 L St. NW, Washington, D.C. 20037.

The 'Guardian' Crossword

ACROSS

1 Screw turning red to green. (6)
4 Forgetting nothing while on errand. (8)
9 Member taken round among the lost. (5)
10 Mischance may be applied *mathematically.* (9)
11 Firm ran mean business in Ireland. (9)
12 Having caught ninety fish, do even better. (5)
13 Leo's Bavarian version is equally bold. (5,2,1,4)
17 Composed a sonnet to brag about fast food. (5,2,5)
20 Die for a drink. (5)
21 Media prominence for punishment awarded by *master . . .* (9)
23 . . . about whom we infer Cavalier treatment. (9)
24 Saw to prior inspection. (5)
25 The fringe are well advised not to be straightforward. (8)
26 Unknown enemy formation may be involved in cleansing. (6)



DOWN

1 They should be prepared to raise current using copper to British standard. (4,4)
2 People who flourish in a manor—o in a caravan? (8)
3 Levant from Egypt to Israel openin new relationships. (5)
5 Mad Charlie who upsets the forces of law and order . . . (7,6)
6 . . . like a cop—gets a bashing for others' (9)
7 . . . *stupidity—putting* one officer into unprofessional work. (6)
8 Child turns up for a drink— it's refused. (2,4)
10 Running buffet? (5,2,6)
14 Kohl gets a bit of a laugh in opening house endlessly (3,6)
15 Principal supporter this month with article in another month. (8)
16 Instrument for the ear with too refined a range. (8)
18 Capital lacks one in the south-east; they're thin on the ground. (6)
19 Presumably said without glory. (6)
22 Fruit French paper is short of. (5)

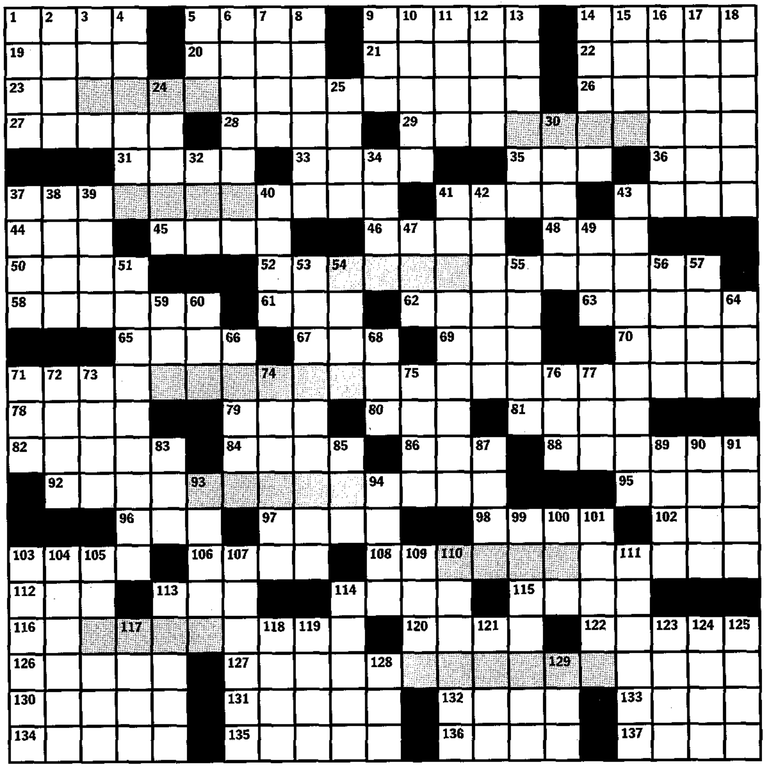
'Hidden Deities': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Come down in buckets
5 Blackjack desirables
9 Cabaret singer Mercer
14 Philatelist's item
19 Rights org.
20 Growing luxuriantly
21 La Scala production
22 Stationery
23 Rob Reiner film, 1984
26 Start of a Dickens title
27 Saturates
28 Home of Shakespeare's Pericles
29 Where the Marx brothers spent time
31 Sicilian volcano
33 Elvis's middle name
35 Floating zoo
36 Half a bray
37 Hilton classic
41 Moore of "Striptease"
43 For fear that
44 Yodeler's sight
45 Wagnerian goddess
46 Comply with commands
48 O.S.S., today
50 Serb, e.g.
52 Magnani's Oscar movie
58 Sultanas' quarters
61 Sushi choice
62 Takeout store
63 Car model
65 Valley of the grapes
67 Top bond rating
69 This: Fr.
70 Familiar soft drink
71 Relapses
78 Adjoin
79 Intruder in the grass
80 Refrain syllable
81 Where Susa was capital
82 Killed
84 Coral shoal
86 UFO passengers
88 Painting on plaster
92 Kind of protector
95 The McCoy
96 Edinburgh turndown
97 Parched
98 Eurasian range
102 —— *standstill*
103 Applies lightly
106 *More than piqued*
108 Due to
112 Back in time
113 It goes before beauty
114 Diver Louganis
115 Nathan or Abbe
116 Ellington tune
120 First name in spydom
122 Pear variety
126 Passion
127 Certain plaids
130 Room, in Rouen
131 Creepy
132 Appear to be
133 —— fixe (fixed notion)
134 Ships' spines
135 Sports palace
136 Annual auto race
137 Cordelia's father

DOWN

1 Does lacework
2 Reverberate
3 Director Kazan
4 Gun for D'Artagnan
5 Capp and Capone
6 Éclair filling
7 Make a sighting
8 Iranian city
9 Bygone bird
10 "A man, ——, a canal, Panama" (palindrome)
11 Miss Lulu of a 1921 Pulitzer play
12 Part of Q.E.D.
13 "The Rise of Silas ——"
14 Fire particle
15 Toodle-oo
16 Geronimo, for one
17 Free-for-alls
18 Adjust beforehand
24 "April —— cruellest month": Eliot
25 Notorious fiddler
30 Susan Lucci's "All My Children" role
32 Neither's go-with
34 —— about (circa)
37 Eye fringe
38 Paella pot
39 Mast
40 "—— it all up"
41 Violate sanctity
42 Shoelace hole
43 Tardy one
47 Physique, slangily
49 For what —— worth
51 Doge's people
53 Gave a pep talk
54 Pizzazz
55 Church dues
56 Garlic residue
57 Acorns' parents
59 Grad. degrees
60 Fitness facility
64 Born as
66 Video-game maker
68 Sternward
71 Lincoln's son
72 "Carry —— stick"
73 African antelope
74 Disquietude
75 Beaver State: abbr.
76 Subordinate Claus
77 Kids' card game
83 F.D.R. measure
85 A long way off
87 Pronounce drunkenly
89 Subway rush-hour rarity
90 Roman statesman
91 Norwegian king
93 Condescend
94 Opposite of 85-Down
99 Akin
100 Words in a simile
101 Type of eclipse
103 Rich drapery fabric
104 Greek public squares
105 Stash of cash
107 Moses's obstacle
109 Boxing prelim.
110 Sampras rival
111 Soup bean
113 Buenos ——
114 Arrived
117 Kewpie
118 Champagne bucket
119 Quayle's successor
121 Now's antithesis
123 Shade of green
124 First-floor apartment number
125 Exploitative person
128 Boston jetsam, 1773
129 Actress Irving



Solutions to last week's puzzles appear on page 136

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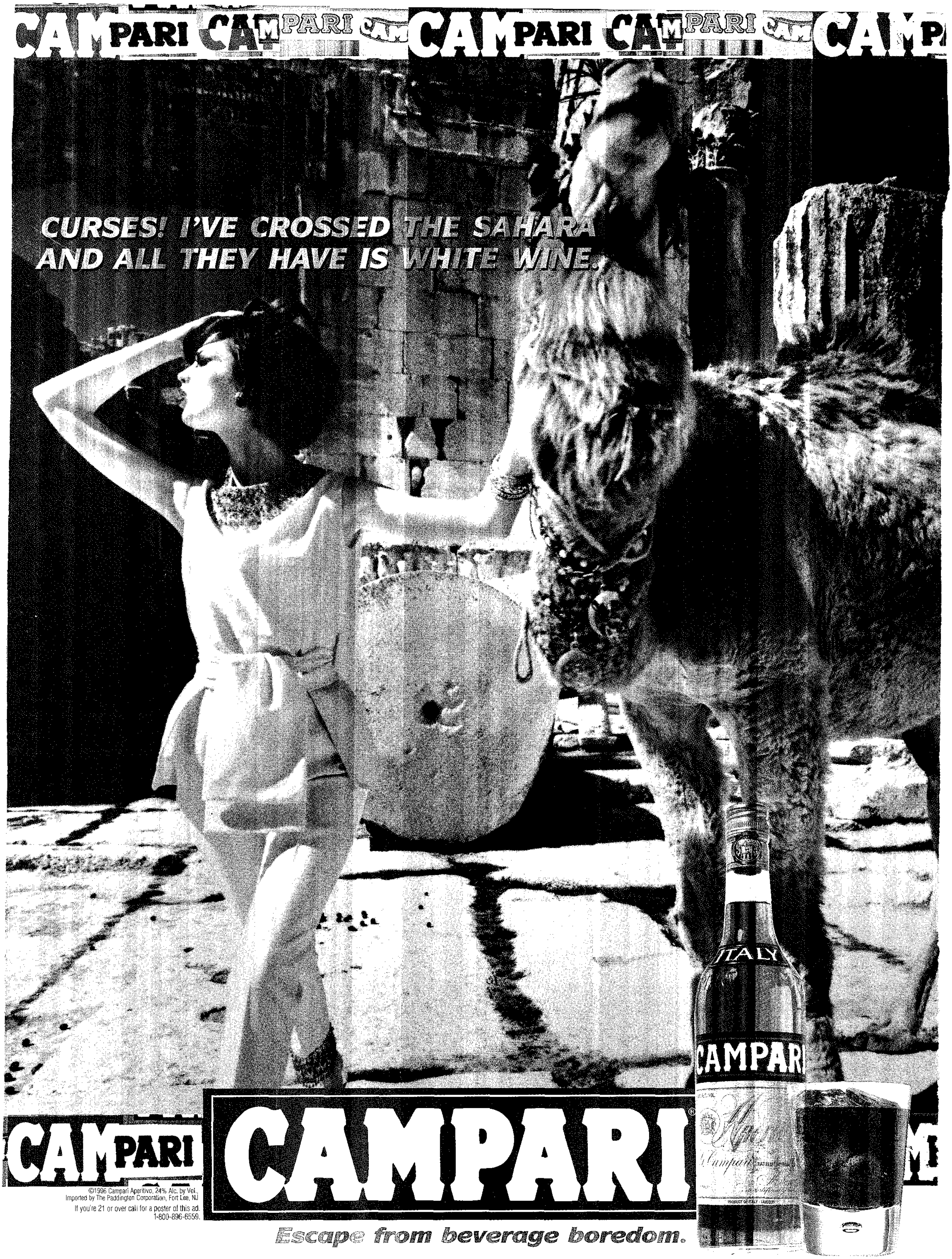
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